

# MUSIC SUPERVISORS JOURNAL

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*Official Organ of the MUSIC EDUCATORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES*

Editorial Board: E. B. Birge, Chairman; John W. Beattie, Geo. O. Bowen, Louis W. Curtis, P. W. Dykema, Will Earhart, Karl W. Gehrken, Max T. Krone, Paul J. Weaver

## *Important Announcement*

By action of the Music Supervisors National Conference in convention assembled at Chicago, April 12, 1934, the name of the organization has been changed to

### *Music Educators National Conference*

The legal transfer of title will be made effective on July 1, in order that all business of the current administration and the concurrent fiscal year may be finished under the title of the Music Supervisors National Conference. This affects only the business operations of the organization, and its official organ the JOURNAL, inasmuch as the change of name is now technically in effect.

HERMAN F. SMITH, *President*

C. V. BUTTELMAN, *Executive Secretary*

### *The Twenty-Third Meeting*

THE Conference is over, and more than 4,000 music teachers and directors are back at the old routine, but with a difference, due to their taking a week out to go to attend the "Biennial." The immediate effect of the Chicago meeting upon the 4,000 may not be apparent at once in definite changes of plans and procedures, but the spiritual effect will heighten the will to do; it will revive the courage to sustain renewed effort, and supply inspiration to its members which will vitalize their contacts with the children.

The Sectional Conferences have, in many respects the same moral force as the National, but the latter, partly from its vastness, its wonderful organization and its programs drawing upon the strength of all the sections, is unique in its influence upon the professional morale of all music teachers regardless of locality; it speaks with the combined authority of all its sectional groups.

The Chicago Conference of 1934 has passed into history as another great educational event, great in the scope of its program, and its new emphasis upon the timely idea that music teaching is effective only in making music a force in daily living rather than a mere classroom routine. This larger conception of the music teaching function is an example of the influence of the Conference upon the thinking of its members. It expects them to progress, to widen their vision, and in advancing to leave behind them the narrower but once useful ideas of the past.

The biennial period of 1932-34 will be chronicled as one of the most important in the annals of the Conference. With the depression crisis occurring in mid-term, the Conference forces were called upon for emergency service, at the very moment when most members were concerned with serious problems of their own. How well our group responded is a matter of current record—though the extent and significance of the work accomplished is only partially indicated by the published reports of standing and special committees, the report of the Research Council and the crowning success of the great meeting just closed.

Every member of the United Conferences may well share with retiring President Butterfield and his Executive Committee a sense of satisfaction and pride in these achievements, which have proven again the power and virility of the Conference—and the stability of music education.

EDWARD B. BIRGE.

### *Music Educators National Conference*

THE action taken at the Chicago meeting whereby the Music Supervisors National Conference becomes the *Music Educators National Conference*, has greater significance than the casual observer might discern from the fact that the new title involves a change of only one word in the name under which the organization was founded some twenty-seven years ago.

The growth of the Conference, the broadening of its range of activities and the increase in its power and influence, have paralleled the developments in the field of music education. Perhaps this statement is in reverse from the standpoint of cause and effect; the fact remains that in the process the original name of the organization was outgrown. The selection of a new name was not made hastily. For nearly three years the officers and leaders in the National and Sectional Conferences have given the matter serious attention, and the membership at large has taken an active part in the deliberations. As a matter of fact, the name adopted at Chicago was determined by the members themselves, through a process of elimination in which several titles were considered. In the third and final poll of the entire membership a few weeks prior to the convention, *Music Educators National Conference* was the preference of a very substantial majority.

The fact that founders of the Conference, who through all these years have become attached to the original title, joined with the rank and file of the newer members in the vote at Chicago is but another commentary on the progressive spirit which has made the Conference what it is today. We live in the present with eyes toward the future. Traditions and achievements of the past have no dead weight to restrict progress, but rather are they the foundation stones upon which greater achievements are built.

OSBOURNE MC CONATHY

### *Music Supervisors Journal*

THIS magazine appears for the last time under its present title. The change of name to conform with the recently adopted title of the organization which the magazine represents will be made with the next issue. As announced elsewhere, the Conference is operating under its old title until the business of the outgoing administration can be completed. With the closing of the current fiscal year, details and formalities will have been taken care of—and the Conference and its official magazine will be duly rechristened.



National Music Supervisors Chorus, Hollis Dann, Conductor; and Lane Technical High School Orchestra, Oscar Anderson, Conductor, (at rehearsal).

### ***Music Education Meeting at N.E.A. Convention Thursday, July 5, 1934***

**I**N order to effect closer relationship with the National Education Association, the Committee on Contacts and Relations of the Music Educators National Conference has been authorized by the Executive Committee of the Conference to organize and conduct a meeting devoted to the interests of music. This meeting will be held in Washington, D. C., on Thursday afternoon, July 5, and will be announced on the program of the National Education Association which is meeting in Washington during that week. Speakers for the meeting and other program details are not yet ready for general announcement, but will be made public as soon as they have been developed.

On another page of this magazine will be found a statement of the action of the Executive Committee of the Conference relating to the organization of a Music Section of the National Education Association. Members of the Conference in attendance in Chicago will recall that a petition asking the National Education Association to organize such a section was circulated at the Conference and signed by several hundred members of the Conference. For many years the National Education Association had a Music Section but it was discontinued several years ago. It now seems desirable in the interest of more effective coöperation between the National Education Association and the Music Educators National Conference, and also in the general interest of school music throughout the country, that this Music Section be revived. To this end, the Executive Committee has sent its request and the members of the Conference have sent their petition to the National Education Association. To this end, also, the meeting is being organized in Washington as announced above.

### ***Music at A Century of Progress***

**L**ARGE in the news of the late spring were announcements that Chicago Symphony Orchestra and Detroit Symphony Orchestra would appear at the World's Fair this summer in daily concert—sponsored by Swift and Company and Ford respectively. The fact that the concerts are to be provided by exhibitors and not by the management of A Century of Progress does not alter the basic fact that two symphony orchestras will be heard by millions this summer at the Exposition. Whether or not the attitude of the Exposition authorities toward music is different from that evidenced last year still remains to be seen, although an altogether improved situation so far as professional music at this year's Fair is concerned seems certain through the bookings made by exhibitors. Apparently, all of the concerts will be given out of doors, as thus far there has been no announcement regarding the erection of an auditorium or music hall by either the Exposition or any exhibitor. However, the most satisfactory arrangements possible for out-of-door performance are promised. Swift and Company and Ford are providing attractive outdoor auditoriums of the stage and concert shell type,

and similar provisions are being made for the concerts which the Fair hopes will be provided by school organizations and other amateur groups under the direction of Joel Lay, who has been appointed supervisor of musical events.

The Music Educators National Conference has no official relationship to A Century of Progress of 1934, but the JOURNAL is glad to give space in this issue to an announcement supplied by Mr. Lay. Inasmuch as the editors have no authority to represent the attitude of the Conference, since no official action has been taken by the organization or its officers in regard to A Century of Progress Exposition this year, the announcement is printed without further comment. This means no lack of good will nor appreciation for all that may be done in behalf of music and music education through the activities of the Exposition.

### ***Music Contests and Music Education***

**F**IVE exhausted adjudicators assembled in the lobby of the Cornhusker Hotel in Lincoln, Nebraska, preparatory to dragging their weary bodies away from the scene of the conflict. For two days of ten hours each they had been rating musical performances ranging from whistling solos to symphonic performance of completely instrumented orchestras. Tired as they were—and contest adjudication is as fatiguing as pitching hay—the talk was all of the competitions, variations in performance, merits or demerits of conductors, and so on. And there was not a dissent to the suggestion that the music contest, while open to certain objections, has done a tremendous amount of good. Here in Lincoln were some 3,800 boys and girls representing eighty town, village, and crossroad schools. On the same weekend, in the neighboring state of Iowa, 5,000 youngsters from around one hundred schools were also exhibiting their musical wares. Kansas, Kentucky, Illinois, Indiana, Pennsylvania, Ohio, and other states and sections had staged contests in previous weeks. Reports from all were unanimous on one point, namely, that attendance was largest and interest keenest in many years. Promoters of the national events for orchestras and bands predict record breaking competitions both in attendance and excellence of performance.

With so much enthusiasm and hard work going into contest preparation and participation there must be good resulting from it. Admittedly, there are sound objections to the contest. However, it may be worth while to list a few of the affirmative arguments agreed upon by five men who have acted as adjudicators over a period of years and in many localities.

(1) Standards of performance have been very noticeably raised. On such counts as tone quality, intonation, balance, phrasing, technique, and interpretation, all of which enter into satisfying musical performance, ratings are much higher than they were a few years back. Further, and fortunately, this rise in quality of performance is characteristic of all classes of competitors.

(2) A better grade of music is being used in free



choice selections. This seems to indicate an elevation of taste among directors. Here again credit goes to schools of all sizes and classes.

(3) There is greater variety of musical organizations. Very creditable small ensembles, both vocal and instrumental, are regularly rehearsing and playing in many localities. As for the larger groups such as bands, orchestras, and choruses, they continue to multiply in number and improve in ability.

(4) Instrumentation in bands and orchestras has reached a level unheard of in our largest cities a decade ago. No longer do third and fourth violins pinch hit for necessary violas and cellos; muted cornets are not

trying to pretend they are oboes; the whine of the ubiquitous saxophone is not heard as a miserable substitute for Heaven knows what; as for that formerly unknown instrument, the bassoon, it has become so common that any good-sized group of instrumentalists seated promiscuously about a hall has one of the characteristics of a grove of young trees. All of the reputable instruments are found in our bands and orchestras and many of them are surprisingly well played.

All this represents a distinct gain in musical development. It cannot be matched elsewhere in the wide world—and much of it is directly traceable to the music contest.

JOHN W. BEATTIE

## *Four New Conference Publications*

THE list of Conference publications has been enriched by four important additions—one committee report and reports of three studies completed by sub-committees of the Music Education Research Council. The Research Council studies were reviewed, amended and approved by the Council at Chicago, April 7 and 8, and were reported to and adopted by the Conference on April 13. The following are brief reviews of the four reports:

**Self-Survey for School Music Systems.** This report consists of an introductory note followed by a list of ten sub-divisions, under each of which ten questions are asked. The answers to the aggregate of one hundred questions constitute the evaluation that the music system using the self-survey makes of itself. The introductory note begins as follows: "Guidance and self-scrutiny can be very valuable. Frequently this is the main means available for improvement." It suggests further that "(a) The survey may be used by each member of a staff as a means of surveying the staff as a whole; (b) It may be used by any individual as a critical evaluation of his own work; (c) The answers may be on a scale of from three to ten values, and may be expressed in either words or numbers."

**The Present Status of School Music Instruction.** (Report of the Research Division of the Commission on Costs and Economic-Social Values of Music Education.) This report tabulates and interprets replies received to a questionnaire which was distributed to three thousand school systems, representing communities ranging from towns with a population of under five thousand, to cities of over one hundred thousand population. The number of communities represented in the report is one thousand seven hundred sixty-one. These are treated under four sub-divisions, derived from population figures, as well as collectively. Geographical subdivisions also furnish a basis for interesting comparisons. The report investigates under this form the extent to which music has suffered elimination or curtailment due to the depression, both absolutely and in comparison with other subjects; the most direct cause of any such cur-

tailment; the attitude of communities, taxpayers, principals, superintendents and boards of education toward the work in music. A wealth of facts and comments is adduced, and the findings, which are most timely, are far from discouraging.

**Music Rooms and Equipment.** The scope of this study is well suggested by its title. All factors that have to do with the physical provisions for music study and practice in educational institutions are investigated. Architectural considerations include insulation—with attendant problems of location of rooms, air ducts and acoustical treatment, each of which is studied in full detail. The different requirements for chorus, orchestra, band, music appreciation and harmony are discussed, as well as requirements in the auditorium with respect to both stage and orchestra pit. Instrument storage rooms, heights of ceilings and standard acoustic materials are discussed, and a table of coefficients for the latter is provided. Chairs, raised seats, pianos, music stands, proportioning of instruments that may be purchased by the school, music libraries and music library sorting racks are among other topics. Architectural scale drawings are reproduced and add to the usefulness of the study.

The foregoing reports are now in press and will appear in the list of Conference bulletins as Numbers 15, 16 and 17 respectively. (See page 44.)

**Music Materials for Small Instrumental Ensembles.** This is the report of a survey by the sub-committee on Instrumental Ensembles of the Conference Committee on Instrumental Affairs, announced in the last issue of the JOURNAL. The report provides a graded and classified list of compositions for instrumental ensembles of all types (grades I to IV). The 900 titles listed were selected from more than two thousand, each of which was examined and actually played and passed upon by competent judges. The survey has been in progress for several years and represents a tremendous amount of work on the part of Chairman Lockhart and the members of the sub-committee. The report appears in an attractively printed 36-page booklet, which is now available. (See page 44.)



# Social Betterment Through Art

ERNEST H. WILKINS

President, Oberlin College

THE suggestion made to me that I speak upon the theme "Social Betterment through Art" and my acceptance of that suggestion indicate that there are two of us, at least, who believe that social betterment is possible and desirable, and that art may have a significant share in such betterment.

For that double belief, indeed, one might expect from this audience a unanimous support—unless there be among you some pessimists who, though admitting that social betterment would be desirable, doubt that it is possible. So much general agreement may reasonably be assumed, in any case, that my task is not to propose and to defend a novel thesis, but rather to explore with you a region of thought which your minds have already found congenial.

The idea of social betterment implies, at the least, a discontent with society as it is, and the belief that "something ought to be done about it." But the idea of social betterment, if so developed as to be worthy of your consideration, implies far more than that. Few of us would be willing to maintain that our present society is already all but perfect and that a little careful tinkering would finish the job. The idea of social betterment, as I understand it, strikes much deeper. It implies that society is by its very nature a living organism rather than a static institution. It implies the inevitability of change; but it does not assert that change will necessarily be for the better. It implies the possibility of a long and ultimately glorious evolution, but it does not preclude the possibility of disaster. Against the background of historical retrospect and astronomic prospect it implies that we stand not at the culmination of the human era, but rather at its beginning; and that the measure of betterment possible to our descendants is not the final illumination which lies beyond maturity, but rather the whole span of growth which lies beyond this our infancy. It implies that our task is immediately critical and infinitely important: immediately critical because we face the possibility of social disaster; infinitely important because, though the influence of any one of us be small, the centuries through which that influence may in some measure continue are unnumbered.

The betterment of which we are speaking is not individual, but social; not lyric, but symphonic. The ministry of art has usually been considered as a ministry to individuals: to many individuals, indeed, but still to individuals as separate aesthetic perceivers. Our present and somewhat less familiar concern is with the ministry of art to men and women not as isolated persons, but as "members one of another," seeking both to live now

in spiritual neighborliness and to work toward a co-operative society in which fullness of life may flow with mutual enhancement from the whole companionship to its every member, and from every member to the whole companionship. And we may think of art not only as a glowing element in such fullness of life, but as an instrument for the achieving of such companionship.

If we do so think of art, we are surely led to give to that brief word the broadest possible interpretation. Art as the diversion of the few may be defined as narrowly as you will; art as a ministry to all must itself be in some true sense universal; must be not a lake, but all lakes and all oceans; must be not a wind, but all winds and all serenities.

There are two ways, at least, in which we may rightly enlarge the more familiar concepts of art. In the first place, let us be sure that we do not limit our thought to music alone, or to music, architecture, sculpture, and painting alone, or to music, architecture, sculpture, painting and literature alone. Let us rather extend our thought to the inclusion of all artistic effort whatsoever, whether major or minor, "fine" or humble, familiar or novel, creative or re-creative, durable or evanescent—whether its very character as art be primary or subordinate.

Specifically, and in full accordance with the recent catholicity of Dr. Keppel<sup>1</sup> and of John Dewey<sup>2</sup>, I should welcome fully into the guild of art all those who, with purpose and with plan, seek to achieve the production of beauty in etching, engraving, illustration, photography, woodworking, the drama, the cinema, the dance, the clavilux, pageantry, the making of musical instruments, reading aloud, the weaving of textiles, the making of clothing, ceramics, metal work, the craft of the silversmith, jewelry, basketry, the illumination of manuscripts, the printing and the binding of books, furniture, the fittings and implements of the household, the making and the keeping of the home, the making of the means of recreation, the arrangement of flowers, gardening, landscape architecture, the building of roads and bridges, city planning, the preparation of exhibitions, and the endless varieties of commercial design.

In the second place—and here again I am following John Dewey—we may well think of art as signifying not merely and not primarily the art product—not merely and primarily the statue, the fresco, the church, the poem, the sonata, the vase, the table, the garden—but as a two-fold experience linked by the art product: the long creative experience of the artist, and the perceptive experience of those to whose consciousness the art

<sup>1</sup>This is Dr. Wilkins' address at the National Conference as prepared for the 1934 Yearbook.

<sup>1</sup>F. P. Keppel and R. L. Duffus, *The Arts in American Life*, New York, McGraw-Hill Book Company, 1933.

<sup>2</sup>John Dewey, *Art as Experience*, New York, Minton, Balch & Company, 1934.

product is offered. For art hath not its perfect work until that which has been created is received and absorbed by those who have eyes to see and ears to hear. The process of receiving and absorbing is part and parcel of the art process; and those of us who enter into it with loyal energy may claim comradeship with the makers, who, of their vitality, have given us means for our own inner enrichment.

Art conceived with such inclusiveness of range, with such completeness in respect to process, is clearly not a thing esoteric or occasional, but an experience continuous with life; and is therefore such, in its very nature, that it may rightly and naturally serve for social betterment.

If we are to move effectively toward social betterment, we should have specific goals in mind. Perhaps we may best discover such goals by asking and answering the question: "What would be the main characteristics of a really good society?"

My answer to that question is based on the belief that health and education are prerequisite to good social living in any field; and that the main fields of social living are five in number, namely: home life, the field of earning, citizenship (very broadly understood), leisure, philosophy and religion (very broadly understood).<sup>1</sup>

Against the background of that belief, I propose for your consideration these seven characteristics as essential to a really good society:

- (1) The general maintenance of physical and mental health.
- (2) Ample opportunity to learn, at all ages.
- (3) The prevalence of living conditions ideal in setting and in human relationships.
- (4) Opportunity to earn enough, and with satisfaction in the work itself; together with an approach to equality in economic status.
- (5) Coöperation in the planning and the achievement of the common welfare, local, national, and international; together with security from crime, injustice, violence, and war.
- (6) Ample opportunity for the pursuits of leisure, including activities in the fields of art, avocation, and recreation.
- (7) Ample opportunity for the development of philosophy, conceived as the endeavor to understand life as a whole, and of religion, conceived as the willing and coöperative consciousness of the interrelations of all life, and of the creative spirit which moves through all life, together with the activities which follow from such consciousness.

If, then, we are effectively to undertake social betterment, we should move consciously toward goals such as these.

In such striving, what is the place of art?

The order of my thought would call for a review of the seven characteristics, one by one, with a discussion in each case, of the possible service of each of the many phases of activity included in the whole wide realm of art, bearing ever in mind the fact that the art process includes both creation and perception. You will realize

<sup>1</sup>This belief and its implications for higher education are developed in my book, *The College and Society*, New York, The Century Co., 1932.

that the carrying out of such a plan would mean not seven paragraphs, but seven chapters; not seven chapters, but rather seven volumes. The thinking and the writing of those chapters, those volumes, I must bequeath to you.

In the remainder of this paper I should like to take just one of the several arts, and to suggest, not completely at all, but merely by instances, something of the service which that art might render in each of the seven movements which seem to me to represent the seven main phases of social betterment.

My own participation in the art of music is perceptive and not creative; but it has been and is so vital to me that I venture to take music as my representative art, and to indicate briefly certain lines which your own completing thought might follow as to the possible service of music in social betterment.

#### (1) *The general maintenance of physical and mental health.*

The fact that music has therapeutic value has long been recognized. Surely its positive value in the maintenance of mental health is even more significant than its curative value. In so far as any one, young or old, can enter into the experience of musical performance, in so far as he gains some sense of creative power and of coöperating significantly with his fellows. And to the listener, music may bring reënforcement of vitality when the spirit needs to be aroused and given confidence, or rhythmic calm when the spirit needs gentleness and repose.

#### (2) *Ample opportunity to learn, at all ages.*

The language of music should be learned, both for understanding and for utterance, as normally and as generally as the language of speech. In the first school years each child should be given opportunity to make music by voice and by instrument, preferably by a variety of instruments; the foundations should be laid for the perception of the larger musical rhythms and relationships; and all true initiative in composition should be encouraged. At every level in school, college and university, opportunity for further musical education should be present, with such emphases and adaptations as the maturity of the student may suggest. Adult education, whether remedial or continuant, has in the understanding of music one of its most promising fields.

#### (3) *The prevalence of living conditions ideal in setting and in human relationships.*

No home is complete without its own music; no home, it may be said, even now, is complete without the reception of music set vibrating by distant masters. The best home music, from the point of view of social value, is the ensemble, vocal or instrumental, in which several members of the home, with the occasional companionship of friends, participate.

#### (4) *Opportunity to earn enough, and with satisfaction in the work itself; together with an approach to equality in economic status.*



In this field, perhaps, music as a vocation has, on the whole, more to receive than to give. But there are possibilities in the use of music in connection with the maintenance of satisfactory conditions of work—especially if, as I foresee, periods of rest are to play a larger part in the industrial day than they do now. The availability of music to all should make for contentment in an economic democracy.

(5) *Coöperation in the planning and the achievement of the common welfare, local, national, and international; together with security from crime, injustice, violence, and war.*

Positive suggestions as to the service of music in this field could easily be multiplied. I bring you at this point a challenge of a different order. Social betterment calls for security from war. Has music no responsibility for the prevention of war? Music has lent itself in the past to the propagation of the warlike spirit; has led parading millions to their death. Will it so lend itself again? War seizes on every reinforcement, every sanction, it can find. It has seized in the past on the Christian ministry; but thousands of Christian ministers are more conscious now than they were twenty years ago of the implications of chaplaincy. Are musicians conscious now of what war asks of them? I do not myself take the extreme pacifist position, for I believe that there may still arise conditions the continuance of which would be even worse than war. But I believe that war should come only as an utterly last resort; only after far more drastic efforts of prevention than the governments of the world have as yet dared to make. And I believe that governments should know that they cannot count on the common support unless they have made such efforts. Music has power: let it not be lightly used. Music has no moral right to obscure the real nature of war: no martial music tells the whole truth unless it ends in a dirge.

(6) *Ample opportunity for the pursuits of leisure, including activities in the fields of art, avocation, and recreation.*

This, by definition, is music's primary and familiar place. There is no end to the possibilities of the development of music as an enrichment of leisure. Its im-

portance and its opportunities will, of course, increase directly with the increase in leisure resulting from the shortening of the working day and the working week.

(7) *Ample opportunity for the development of philosophy, conceived as the endeavor to understand life as a whole, and of religion, conceived as the willing and coöperative consciousness of the interrelations of all life, and of the creative spirit which moves through all life, together with the activities which follow from such consciousness.*

Music has more to give than it has yet given toward the understanding of life as a whole. Music is itself a phenomenon of such extraordinary vitality that no philosophy is complete which does not account for its might and its mystery. The experience of music is in itself a clarifying experience: the thinker into whose consciousness there come frequently the stimulation and the refreshment of music is the more adequate for his high task.

Music and religion have gone ever hand in hand. There is that in the nature of each which is incomplete without the other. Religion needs music not merely for its maintenance, but for its growth. Religion is growing, casting off much that is aged, gaining much that is youthful. Music is always in danger of confirming that which is aged in religion rather than that which is youthful. There is an incongruity in any service in which the words of the preacher are those of a forward looking social gospel, and the hymns or the anthems revert to an obsolete theology. The difficulty is rather with the hymnodist than with the musician; but the musician as composer or director may at least give every possible encouragement to the poet who keeps pace with the forward efforts of the modern church. Yet music in essence, like religion in essence, is neither youthful nor aged, but eternal. Music, like religion, is conscious of the interrelations of all life; music, like religion, voices the creative spirit which moves through all life.

It is, indeed, because music partakes of the nature of religion that we may rely on music to play an increasing and ever nobler part in the unending task of social betterment.



A glimpse of the audience at the National Music Supervisors Chorus Concert, 1934. This was the last concert held in Chicago's historic Auditorium before it was converted into a night club.



# RESOLUTIONS

Adopted by the Music Educators National Conference  
Chicago, April 12, 1934

THE \*Music Educators National Conference reaffirms its faith in music as a cultural, educational, life-enriching force in normal times, and as a means of alleviating spiritual distress in periods of mental and physical stringency. Be it therefore *Resolved* that the members of the Conference urge upon boards of education and others in authority that opportunities for education and participation in music be maintained at least at the level of the last five years, even in the face of the apparently insurmountable financial obstacles that confront some school systems.

## II

If music is to have a spiritually exalting effect upon youth, it must be directed by sensitive, trained musicians. We deprecate the tendency that is in evidence in some systems to eliminate the services of special music teachers thus placing instruction in music solely in the hands of grade teachers.

## III

Since in the majority of school systems the grade teacher is responsible for the major part of the music teaching, we believe that more adequate provision should be made by teacher training institutions for instructing prospective grade teachers in music, just as is done in the case of other subjects which the student is preparing to teach. We also urge boards of education to investigate the music teaching ability of applicants for grade school positions.

## IV

Children who live in the country and in the smaller towns have a right to educational opportunity equal in quality to that provided for children in the cities. It is the sense of this Conference that more should be done in the direction of providing children in the rural districts with more varied types of musical opportunity. The acceptance of this principle will sometimes entail the appointment of state, county, and village supervisors of music; and it inevitably implies that grade school teachers who apply for positions in rural schools (as well as in cities) shall present evidence of native ability and of training in music at least to the extent of being able to sing in tune and to read simple music at sight. It is the sense of this body that such requirements should immediately be set up and enforced.

## V

The returns from the questionnaire sent out by the Commission on Costs and Economic-Social Values of Music Education indicate clearly that those who are familiar with school music activities are enthusiastic about music as an educational subject; whereas, those who are not thus in touch with the working of music education—and among them, many taxpayers—sometimes object to including appropriations for music.

\*Name changed from Music Supervisors National Conference to Music Educators National Conference by the biennial convention which adopted these resolutions.

Be it therefore *Resolved* that the individual members of the Music Educators National Conference do all in their power to bring about a more widespread knowledge and appreciation of their work by such means as demonstrations and concerts; by the publication of news items and articles in newspapers and other periodicals; by seeking opportunities of giving talks and conducting discussions at parent-teacher meetings and other public gatherings; and by preparing and stimulating children to make greater use of their school music in the home and in various other places outside of school.

## VI

The members of the Music Educators National Conference believe with President Eliot that the various school subjects should be taught in their natural relationships with one another rather than as isolated units. They therefore favor correlation and integration as manifested in such educational practices as the project method and the unit of work. In certain respects music is connected with geography, history, language, and physical training; and in situations in which directing attention to such connections makes either music or the other subject more interesting and meaningful, the association should be emphasized, not merely in the music class, but—and perhaps even more—by the teacher of the other subject.

But in many instances the correlation with music is pertinent in the case of the *words* only, and in a large number of instances beautiful music has been composed and exists primarily for its own sake alone. We feel that the aesthetic effect of such music is most evident when sung, played, or listened to simply because of the sheer enjoyment that beautiful music gives the individual.

Be it therefore *Resolved* that the members of this Conference endorse the general principle of correlation, but that they reserve the right to devote most of their regularly scheduled periods to teaching music for its own sake, simply because it is beautiful and because participation in music brings about moods of exaltation that it is good for human beings to experience.

## VII

Finally, the Music Educators National Conference recognizes the need of standards for teachers, and is in favor of special requirements for the certification of instructors in music. But we feel that these standards might well be somewhat more uniform in the various states, so that a student undergoing training in a high grade institution might have some assurance of being able to secure a license or a certificate to teach in almost any state after graduation from a four-year course.

Be it therefore *Resolved* that the Music Educators National Conference urge upon state departments of education that they study the recommendations of the Music Education Research Council for teacher training courses in music, and that they base their requirements for certification upon these recommendations.

THE COMMITTEE ON RESOLUTIONS (Council of Past Presidents)  
KARL W. GEHRKENS, Chairman  
EDGAR B. GORDON, Secretary

# Adjudicators and Adjudication

SIR HUGH ROBERTON  
*Glasgow, Scotland*

**I** COME from a country with a great choral tradition behind it—a country which, in spite of poverty, war and despair, still sings. I could tell you of whole districts in Lancashire where almost everything has gone—even hope; and yet the people sing. I could tell you of valleys in Wales where for years the men have been unemployed, and still at local and national eisteddfods they stand forth—symbolic not only of the love of song, but of the invincible spirit of man to rise above circumstance.

And so, also, in Scotland and Ireland. We are down-trodden, but we are not downhearted. I bear to you from across the seas the fraternal greetings of those who, like yourselves, are engaged in the sacred duty of trying to bring into a bitter and embittered world something of sweetness and light.

"We are the music-makers, and we are the dreamers of dreams." May your dreams and our dreams, come true, so that one day, hands across the sea, this little Cinderella of music may prove to be the one touch of nature that makes the whole world kin.

We admire your earnestness, your courage, the spirit of adventure that is in you, the high purpose of all your endeavors, and we say to you, as brother to brother, as sister to sister, "Godspeed!" And we can help each other, you and we; you with your unbounded energy, your untrammelled vision; we, with that accumulated knowledge which comes with experience, and, perhaps, with that wisdom which comes with years.

Among our present-day cherished institutions there is none which has more directly contributed to our musical and social life than that known as the festival movement. Started by Miss Wakefield of Kendal nearly sixty years ago, it now touches practically every part of the British Isles. These festivals are competitive. In many of them there are no prizes at all—nothing but a certificate—and it can be said truly, that while rivalry is present, it is a friendly rivalry. The idea is not to beat one another, but to pace each other on the road to excellence. It is education through competition.

Each competitor or competing body receives a written criticism of the work presented, and in addition it is the duty of the adjudicator to give a reasoned summing up by word of mouth.

By a fortuitous circumstance, there emerged at the beginning of the festival movement one who placed adjudicating at once on a very high footing. I refer to the late Dr. McNaught. It was he who set the standard—a standard which has been maintained and even raised, and which has resulted in adjudicating today being regarded as an art in itself.

NOTE: This article is taken from the stenotypist's transcript of the address delivered by Sir Hugh Robertson at the general session of the Music Educators National Conference, Chicago, April 12.

To this work many of the best musical and critical minds in our country have devoted themselves. Through their wise counsel and guidance, and through the coöperation of competitors, a standard of attainment in things vocal has been reached which I believe is unexampled in the world.

It was after hearing choir singing at the Morecombe Festival some thirty years ago, that Sir Edward Elgar said the center of musical England was not in London, but farther north.

Not only has the standard of performance been raised, but the standard of music itself has been raised; so much so one rarely today hears music that can be called worthless or meretricious. Even then the story is not complete, for the taste of the listening public has been raised and its discrimination quickened. To such an extent has this been achieved, the average audience at a first-rate festival can, in nine cases out of ten, not only spot the winner, but actually places the competitors in the order of merit.

Of these three achievements—the raising of the standard of performance, the raising of the quality of the music, and the raising of public taste, I question if the last named is not the greatest, for the moral effect of a discriminating and informed public has been a very large factor in this great vocal renaissance.

Such, in brief, is what has been happening in what we are proud to call the homeland. It may be of interest to teachers here to say that the most successful teachers (both school teachers and general music teachers) are those who take their courage in their hands and support the festival movement. Teachers who have not that courage are, naturally, suspect. And it is not too much to say that many of the finest teachers have had their best lessons at festivals; some of them indeed are pure festival products.

And now about adjudicators: An adjudicator must know his subject intimately; he must have the faculty of quick analysis, of terse expression, of discriminating between essentials and less-essentials, of constructive criticism. The method of discriminating between essentials and less-essentials is very important to the young adjudicator. I have had the privilege of training a number of our young adjudicators, and I always say to them that they are, in a measure, physicians, and while there may be a great deal wrong with the patients, it is unnecessary to say all that is wrong with them. You want, first of all, to grasp the essential thing. It is no use to tell a man he has an ingrowing toenail if his heart action is bad. All the young adjudicators make that mistake.

There is rarely a performance but contains at least a modicum of goodness. To grasp at what is good and build on that, and not to let the bad obfuscate the good,



that is part of the art of adjudicating. The adjudicator must be quick in sympathy, but forthright in judgment; not afraid to condemn what is bad, but generous in his welcome to what is good. The polite gentleman is not a bit of good. Everybody is happy, but nothing happens.

He must never score a point over a competitor; he must never hold up to scorn anything that is offered, for everything is offered in good faith. His sincerity must be unquestioned. Apart from music, he must have some sort of intellectual and cultural background. The mere academic musician is worse than useless, for music happens to be an art as well as a science, and an art with its roots deep in the heart's core of human sensibility. He must understand human nature as well as the nature of music. He must have a sense of humor, for, lacking this, he is sure to lack a sense of judgment. Never trust a man who has not a sense of humor.

I have shown you a kind of paragon which probably does not exist, but even if we could find the perfect adjudicator, that one, were he honest to himself, might well say, "I do not claim to be right; I only claim to be honest." Adjudication given in that spirit can hurt no one who does not deserve to be hurt; that is, it can only hurt people who, by reason of their own poverty of spirit stand in need of such discipline.

And now to come to practical pointers, and to tell you what I, as an adjudicator, think of your work as far as I have been able to sample it.

Firstly, I am greatly impressed with the soundness of it, the care of its preparation. You are no scampers. Secondly, I am greatly impressed by the vitality of it, and also, to a lesser degree by the joy of it. What I miss most is that roundness and richness of tone which comes from pure vowels. I know your difficulties here, but I also know they can be overcome. You must remember this, that even in England and Scotland we have our particular kinds of speech and kinds of dialect, and the difficulties that are yours are with us as well. I can remember years ago thinking that some English spoken in parts of Canada was so appalling, that those who spoke it could never under any possible circumstances learn to speak it right, but in nearly every part of Canada that horrible "r" has been entirely eliminated.

Again, I have heard very little singing distinguished by what I might call a fine melodic line, the joy of phrasing, lining out your work, of linking your lines so as to make one seamless whole. That must be your next step. Remember, all art fundamentally is based on drawing. Now it so happens that most children like drawing and shaping lines on paper. And from practical experience let me tell you that children can be induced to take as much interest in drawing lines of melody, and also in coloring them. In fact, love of design is inherent in all of us, from the youngest up.

Make this a ground of approach in your work. Another point which I must mention is the use of consonants. Consonants, remember, are the rhythm-makers, the percussive elements in singing. They fulfill the same function as tonguing, liping, striking and plucking in

instruments. Man is man because he can articulate. Deprive him of this and he would very quickly revert to the primitive. You cannot articulate without consonants. You know perfectly well that a person who is weak-minded is invariably a weak speaker. The village idiot (I am sorry to use the term) apart from whatever characteristics he has, cannot articulate very well. Articulation belongs to the mind. For instance, if you take alcohol, the more you take, the less your mind functions, and the less able you are to articulate. Remember, that inability to articulate is always evidence of weak mentality.

Wherever singing is rich in thought it is significant in articulation. And singing without thought is like faith without works; it is dead. Whenever your pitch is waning, vitalize your words! This thought raises another question. A choir is an organism; its thought must be stimulated and unified by the conductor. In this connection I should like to see one important principle more clearly grasped. The principle is this: expression, which is the flower of thought, must never be merely imposed. By "imposed" I mean ordered, commanded, or any other word you like. It should always be *evoked*. That should be held as a first principle in teaching. There is all the difference in the world between a choir merely doing as it is told and a choir coöperating in expressing itself on a basis which, while primarily the conductor's, is being shared and shared joyously by the singers.

Slick singing, stunt singing, cute singing, so-called effective singing—all these belong to the imposed order of things, and all these are quite definitely not only inimical to art, they are impertinent. Always be more concerned with the matter of what you are doing than with the manner of doing it. In other words, having learned the notes and the time and the general run of the piece, forget them and go out for the music; for notes are not music any more than ribs are a man. The great artist forgets himself. You must forget yourself. To find yourself you must lose yourself. That is the important thing. You must lose yourself if you are going to find your spirit.

You remember that in the garden of Eden how man was assembled; how God made him complete. By doing what? By breathing into him *the breath of life*. From where in music does the breath of life come? From the body, the mind and the spirit all functioning—these three, but the greatest of these is the spirit.

Remember, finally, that an act of art is an act of love. We transfigure the thing we do in proportion as we love doing it. Shakespeare puts this beautifully—"For beauty lives with kindness." In the long run the artist is the lover, and you must become lovers before you become artists. It is the one condition that you must fulfill. You must love the thing you do so completely, that in the doing of it you raise it to the highest level.

I have no words wherewith to tell you how I admire what you are doing. You have blazed a trail; you have raised high the banner of beauty on the ramparts of a material civilization; you are building better than you



know. My metaphors are shockingly mixed, but my sense is, I hope, good. And a mixed metaphor is always better than none.

As the Scotsman I am, I have always had regard for education and for those engaged in it, and I am proud that this most ancient and honorable of professions has here such worthy representatives.

Over the seas I shall carry the message of your doings, and they shall be as an inspiration. I thank you for asking me here. I thank you for your kindness to me. I am getting old in the service, but when I see what music is doing today in bringing peoples of divers races together, in providing a common platform on which

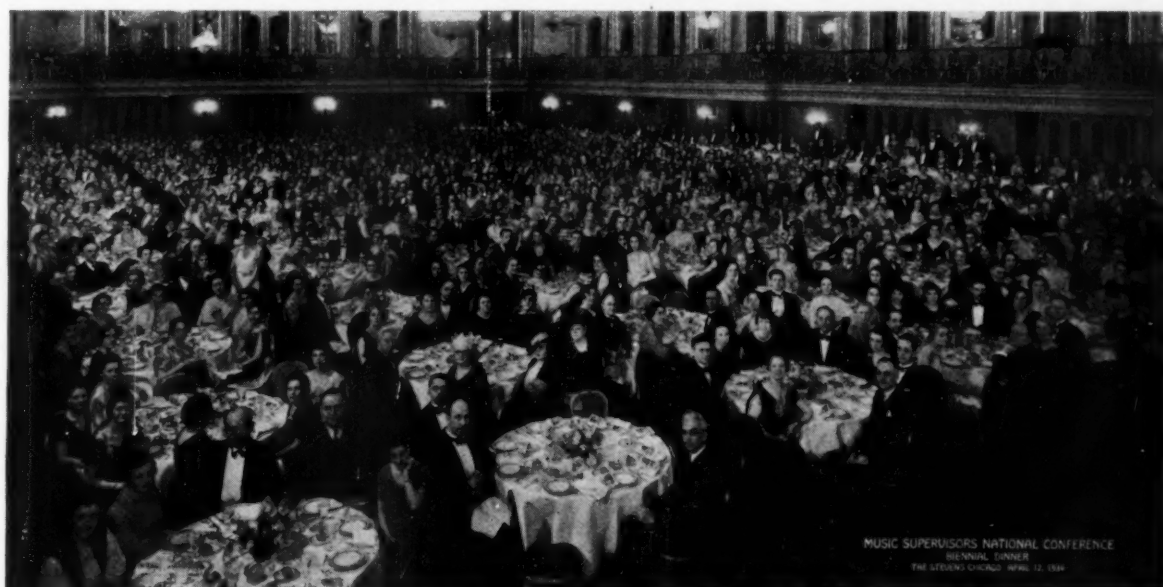
all people can mix and mingle in brotherhood, I feel that the fulfillment of the old prophecy is coming nearer, "when man and man the world o'er shall brithers be for a' that."

A dream you say? Well, friends, everything we know, everything we have, was once a dream. And who knows but that dream will come true through music?

"We are the music-makers, and we are the dreamers of dreams,  
Wandering by lone sea-breakers and sitting  
by desolate streams.  
World losers and world forsakers on whom  
the pale moon beams,  
Yet we are the movers and shakers of the  
world forever, it seems."



The In-and-About Chicago High School Chorus, R. Lee Osburn, Conductor; Sir Hugh Roberton, Guest Conductor. This organization shared a program with the In-and-About Chicago High School Orchestra, Wm. D. Revelli, Conductor; Walter Damrosch, Guest Conductor.



The Biennial Conference Dinner, with Rudolph Ganz as toastmaster was one of the brilliant events of the Conference week.

# Solfège: An Essential in Musicianship

MELVILLE SMITH

*Associate Professor of Music, Western Reserve University*

THE subject for this paper, "Solfège an Essential in Musicianship" voices, in an indirect way, a conviction that solfège really *is* an essential of musicianship. If this is so, we might perhaps logically carry this idea still further and say that *without* solfège the musicianship of any individual runs the danger of being defective, or at least incomplete. This seems to me the inevitable though somewhat startling corollary of the topic in hand.

"But," many of you will say, "I never had solfège. In fact I am not really sure what is implied by the term, yet I consider myself a good musician and am so considered by my friends and associates." I should hasten to agree with you; to do otherwise would be presumptuous. I should promptly hasten to add however, that, being a good musician, you have probably studied solfège in some form or other, for like a mild attack of measles, we may have had solfège at one time or other and still have been unaware of it at the time. Happy are the individuals who have so painlessly acquired their musicianship, and skillful the teacher who has been able to present a subject which is ordinarily expected to be so formidable as the subject of solfège, without having his pupils aware of the fact. However, I think it is safe to say that all persons seriously trained as musicians have at some time or other pursued the study of solfège in some form—or at least some study going perhaps by a different name but similar in aim. It is also safe to say that they have undoubtedly profited greatly by this study, and have become better musicians as a result of it. Should any doubt arise as to the accuracy of this assertion, we may, it seems to me, look for the apparent conflict in our interpretation of the term *solfège*, which in my estimation is merely a makeshift for want of a better word. We shall merely use the word *solfège*, therefore, as one of those convenient little pegs upon which, as I have warned you, I must hang my discourse.

The topic proposed, then, clearly imposes three considerations upon us: (1) What is solfège? (2) In what way it is really an essential, and does it contribute to musicianship, and (3) what *is* musicianship anyway? And is the study of solfège really a musical essential or is it just another one of those things that people are always trying to foist upon us, like their favorite brand of cigar or moving picture actress, just because *they* happen to like these particular brands or stars? It seems to me we can best answer these questions in reverse order.

*What is musicianship?* We often use the expression "such and such a person is a good musician; this person is musical, that one is not." What do these terms imply?

NOTE: This article represents the major portion of the manuscript of an address delivered at the meeting of the Northeastern Ohio Teachers Association, October, 1933.

First, we must distinguish between musicality and musicianship. That all people, in general, are musical to *some degree* need not be questioned. All individuals, except those few unfortunates whose auditory nerve is completely unresponsive, respond to some extent to outside stimuli of pitch, rhythm, and intensity. Where may we say that these responses, which might conceivably be dissociated from any pleasurable or aesthetic experience on the part of the listener, begin to constitute "musicality"? It is impossible to draw a sharp line; we may tentatively state, however, that as soon as impressions of pitch, rhythm, intensity, etc., begin to convey a meaningful ensemble of impressions to the listener, he begins to react musically to them, and to just that degree, however slight or great it may be, he may be called musical. *When does a musical person become a musician?* When he is able to comprehend to a reasonable degree the aesthetic intention of the composer, who, by means of coordinated pitches, rhythms and intensities, is evidently bent on expressing something; and, as a corollary, when he is able by the same means to express to some degree his own musical thoughts and reactions through this same medium. The distinction is one between innate talent, or capacity, which may be unconscious, latent or undeveloped, and the conscious ability to use this talent in accepted forms. The musician, we may say, is one to whom the language of music is not only a means of communication from the *outside in*, but also a means of expression of what he feels within himself. The merely "musical" person, on the other hand, is the one who possesses potentialities, perhaps in no way inferior to those of the trained musician, but in whom these potentialities have not been conspicuously developed to any degree. Observe that our topic is "Solfège: an Essential in *Musicianship*" and not "Solfège, an Essential in *Musicality*."

Music is often likened to a language. We call it a universal language, the language of the emotions, and so forth. The person who possesses musicianship in distinction to the one who merely displays musicality is able to understand and use this language in meaningful ways. This perhaps is the chief distinction.

We cannot do better in support of our argument than to quote the eminent English collector of folk songs, Cecil Sharp, who, through his investigations of the native songs of our own Appalachian highlands has restored to us a wealth of beautiful melodies, the very existence of which had hitherto been almost unknown, and the wide scope of which was certainly quite unexpected. In speaking of the relationship which the art of the folk bears to that of the "self-conscious, cultivated, and trained individual artist" (the phrase is his) he says, "We talk glibly of the creative musician, but, however clever and inspired he may be, he cannot, magician-like, produce music out



of nothing; and if he were to make the attempt, he would only put himself back into the position of the primitive savage. All that he can do, and, as a matter of fact, all that he does, is to make use of the material bequeathed to him by his predecessors, fashion it anew and in such manner that he can, through it, and by means of it, express himself."<sup>1</sup>

As to whether the ordinary course of training to which students in conservatories, colleges, and schools of music are subjected actually succeeds in instilling into the student a real understanding of this traditional, inherited means of expression which we call music, he [Cecil Sharp] seems to have some doubt, for he goes on to say in the preface to his book, *English Folk Songs from the Southern Appalachians*, "It is my sober belief that if a young composer were to master the contents of this book, study and assimilate each tune with its variants, he would acquire just the kind of education that he needs, and one far better suited to his requirements than he would obtain from the ordinary conservatory or college of music." We may interpret this remark, made by a person eminently qualified to speak on the subject, not as a denial of the need for technical education in music, but merely as an assertion on the part of the writer of the conviction that such technical education is often *not really musical*.<sup>2</sup>

We have all known practicing musicians, adequate or even brilliant executants, who seem to be lacking in that keen understanding and appreciation of the language of music which we commonly call "Musicianship." The quotation also stresses the importance of folk music, an expression of the unconscious element of musicality, as an educational procedure.

Let us therefore posit the need for musicianship, and pass on to a consideration of another point. *How may an adequate degree of musicianship be attained?*

If music really is a language—that is, a means of expression and communication—we may judiciously draw certain parallels between the process of learning the language of music and that of learning any other language. Those who speak a foreign language fluently, and indeed those who speak their own mother tongue in a superior way, are often persons who have been so fortunate as to have been *exposed* to these languages in early childhood. The child who has lived in France, or who has had a French governess, retains in later life a better accent than the one who has merely learned French in school. Why may not the same observations be made in regard to music. We may quote Lavignac, Professor of Harmony at the National Conservatory in Paris, who, in his interesting book on *Musical Education*, says, "It is well to remember that music is above all a language, and that the system of teaching that is best adapted to it is the one also that

accords best with the teaching of languages, the one by which we have all learned our mother tongue and which is naturally pointed out to us by simple common sense: *practice before theory*."

"To teach music to a very young child by means of principles, no matter how simple they may be, is about as judicious as trying to teach him to talk by grammar. Certainly, one may and one does accomplish this, but at the cost of how much lost time, of how much irritation to the parents and to the teacher, and with what useless fatigue to the poor little brain of the pupil?"

Sad to say, however, few of us have had the great good fortune to have learned the language of music in this way. The child grows up with perhaps a love of music and even a fairly wide experience in the realm of musical pleasure; yet only in exceptional cases has he apparently acquired this musicianship, of which we are speaking, in a purely unself-conscious—we might almost say subconscious—way. "Music lessons" evidently do not entirely accomplish this purpose. The child or the adult often plays acceptably, has a large repertory of "pieces" and an adequate technique, and yet is often totally ignorant of the language of music in any "self-conscious, cultivated or individual" way. More definite measures, therefore, especially at the adult stage, become imperative.

I need only bring to bear upon this point a recent experience of my own to convince you that this is probably true, if indeed your own experience does not lead you readily to accept the observation without further proof. In a placement test given to twenty applicants for beginning theory, only ten could distinguish with certainty major from minor chords when played on the piano. The average error for this group was four out of ten chords. Yet a questionnaire revealed almost without exception an instrumental experience of from four to ten years of private instruction on piano or some other instrument, with extensive experience in high school glee clubs or orchestras. None of this group of ten, however, claimed any specific training in high school courses of sight singing, theory, or harmony. On the contrary, out of the group of ten who passed this simple requirement with perfect scores, several had been participants in such courses.

Furthermore, out of the whole group, only four could write with a reasonable degree of accuracy a simple melody in C major, 4/4 time, played slowly five times on the piano. Of these four, all but one had definite courses in harmony in high school, and the fourth was so fortunate as to possess a serviceable amount of what we somewhat loosely term "absolute pitch."

But it may be that we expect too much; these are, after all, perhaps abstruse and advanced phases of musical learning. "At least," we say to ourselves, "we might reasonably expect the aspirant for a college course in harmony to know his key signatures and scales." Let us see.

CONTINUED ON PAGE FIFTY-EIGHT

<sup>1</sup>Campbell and Sharp—*English Folk Songs from the Southern Appalachians*. G. P. Putnam Sons, 1917.

<sup>2</sup>Cecil Sharp was for many years principal of the Hampstead Conservatory of Music in London; he collected and arranged in admirable fashion thousands of folk songs and dances, and was a keen observer of contemporary trends in music education.



## *Elected at the Chicago Convention*



LOUIS WOODSON CURTIS  
2nd Vice President



JOHN W. BEATTIE  
Executive Committee



WILLIAM W. NORTON  
Executive Committee



FRANK A. BEACH  
Research Council



GRACE VAN DYKE MORE  
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EDWARD B. BIRGE  
Research Council



CHARLES B. RICHTER  
Board of Directors



JACOB A. EVANSON  
Research Council



JAMES MURSELL  
Research Council



ARTHUR A. HAUSER, *President*  
Music Educ. Exh. Assn.

Report of Conference election will be found on page 70; new officers of the Exhibitors Association are listed on page 66.

# The National President's Page

By WALTER H. BUTTERFIELD

THE keynote of the success of the Twenty-third Meeting (Fourth Biennial) of the Music Supervisors National Conference may well be expressed in the word "coöperation." Coöperation has been a distinguishing characteristic of our Conference from its beginning, but in recent years we have learned much of how to work together for the good of all. This meeting attained whatever significance it may have had because of the unlimited coöperation and backing which it received from every quarter of the country. Under the inspiring leadership of Superintendent Bogan and his outstanding committee, Chicago set the pace and everyone caught the spirit—and the Fourth Biennial came through the Conference week with flying colors.

The total membership in attendance was one of the largest we have ever had. The exhibits were thronged by over two thousand visitors each day—and this in itself is a remarkable record. Attendance at the general sessions and section meetings stayed at "peak load" throughout the week. The fact is that people came to get all the help and inspiration possible, and, having made great sacrifices in order to attend they exacted the most from every opportunity.

The speakers at our general sessions all seemed to feel and desired to express deep convictions regarding the importance and even necessity of keeping the fine arts in education because of the service which these arts can render to humanity. This attitude on the part of men who are eminent in many phases of education has made a distinct addition to the strong pronouncements already made on two memorable occasions by the Department of Superintendence of the N. E. A.—at the meeting in Dallas in 1927 and again at the Detroit meeting in 1931. All of this renews our courage to carry on with undiminished zeal and fortitude in these trying times.

Hearty commendation is due our chairmen and committees on section meetings, who developed such particularly strong programs that "they say" very few members found other attractions more alluring. The Conference is also deeply grateful to the many outstanding musical organizations which added very materially to each and every program. It is impossible to express our thanks by letter to every individual of the bands, orchestras, instrumental ensembles, choruses, and choirs, and to the host of other people who assisted splendidly in making our meetings instructive, inspirational, and enjoyable, but I want to express as well as I can in this issue of the JOURNAL the appreciation and thanks of the Conference and myself, and I ask that these words of gratitude be passed on wherever possible to those for whom they are intended.

I also wish to address myself particularly to the members of the National Music Supervisors Chorus. It

was only through much sacrifice of personal comfort and needed rest that this splendid chorus carried through to a glorious climax its most inspiring and truly stupendous undertaking. I believe the singing of this chorus under Dr. Dann's gifted leadership has added very materially to the prestige of the Conference. While I also believe each member of the chorus may rightly feel that he, or she, has made a real contribution to music education in this country by this participation, I hope that many chorus members also found help and inspiration which will prove valuable to their future activities. If all this proves true then we may consider the time, energy, and money invested as being entirely worth while.

For several years many Conference members have felt that a change in the name of our organization was not only desirable but perhaps necessary. The word "supervisors," as used, had long ceased to denote at all adequately the type of people making up our membership. In fact, we constantly found serious misconceptions of the organization existing in the minds of even musicians who would be inclined to affiliate with us did they not think that the association functioned primarily for those who actually supervised in public schools. I shall not review here the steps which led up to the change of the name, because nearly all who read this page are already familiar with these different steps. It is enough to say that this change of name was carefully thought out and thoroughly discussed from every angle, and that the substitution of the word "educators" for "supervisors"—making the new name read *Music Educators National Conference*—received an overwhelming majority vote.

In leaving the office of President, I wish to express, with all the sincerity which I possess, my fullest appreciation of the tremendous amount of work accomplished by our standing committees of every kind. Very few people realize the broad scope of this work and what it means for the Conference and music education in general. This work has already had great significance and it will function much more widely and vitally in the future.

This page would in no way be complete without due mention of the State Chairmen who have been referred to as "the backbone of the Conference." They are the men and women who get out the membership—and without this membership there would be no Conference. All honor and gratitude is hereby given to this group of earnest workers who have produced such a splendid membership for 1933-34.

Our grateful thanks go also to the exhibitors who not only brought to us the "tools" of our trade for our

observation, selection, and knowledge, but who contributed so materially to our success—a loyal group of co-workers.

To our own office, our Executive Secretary and his assistants, who have worked untiringly, intelligently, and effectively through all the days and many of the nights to perfect our organization, we extend appreciation and thanks. They gave so much more than their strict duty demanded that we can only give grateful

acknowledgment and be genuinely thankful that they are with us.

I bespeak for my successor in office, Herman F. Smith of Milwaukee, the same loyal support which my predecessors and I have received. May our beloved Conference go on under its new name and its new President to a larger membership and greater influence in music education.

*Walter H. Butterfield*

Classical High School, Providence, R. I., May 1, 1934

## *A Message from the In-Coming President*



HERMAN F. SMITH  
Director of Music, Milwaukee Public Schools

**G**REETINGS! "Some people grow under responsibility, others only swell". The office of President of the Music Educators National Conference is well laden with responsibilities giving the incumbent an opportunity to either grow or swell. However, the first indication of life in a dormant seed is the swelling which precedes the shooting of the sprout. So if I may be allowed to swell a little as I think of our great Conference with its influence reaching into every community of the country, and realize that it is my privilege to aid in the guidance of that influence, just bear in mind that I am merely getting ready to germinate.

The Butterfield plant blossomed gorgeously in Chicago. We all were thrilled with its beauty. There was balance, color, variety, symmetry in the composite result and a wealth of interest in its detail. Such an effusion of inspiring beauty cannot be had with quick growth. It was the many years of steady development, guidance, and cultivation of this Music Education plant that made it possible for our head gardener Butterfield to exhibit this inspiring product. Now that the biennial bloom has terminated his duties as chief, his successor must begin very soon in inaugurating another administration which will keep our plant pushing upward and outward with strong, virile growth.

Your suggestions, counsel, and advice are solicited. It is only by hearing from the members in the South, North, East and West that a complete national picture of the field can be had. Bear in mind that the Music Educators National Conference is not merely a few days of convening together biennially but a day-after-day, living, vital force represented by you in your community work. I am honored to be selected as your president and I pledge my energy, industry, integrity, and the best of my ability to the duties of this office.

HERMAN F. SMITH



# Impressions of Salzburg

FRANCIS FINDLAY

Head of School Music Department, New England Conservatory of Music

SOMEWHAT unexpectedly, I found myself in Salzburg at the end of June. I had heard of the charms of this town, "one of the three most beautiful in the world," knew of the festival which in late years has been an annual event, and had known musicians who had studied in the summer courses at the Mozarteum Academy. As a musician, I naturally intended to visit the spots associated with the name of Mozart—to pay my respects, so to speak, and to then find a suitable place where I could get some much-needed rest. True, I had a vague notion of returning for the festival, or at least a part of it, and possibly visiting Bayreuth or Munich for a similar purpose. In other words, I had somewhat precipitately gone to Europe with no well defined plan, and for this I am eternally grateful, since the net result was that I stayed in Salzburg most of the time for the entire summer.

You, no doubt, gather that I like Salzburg. The fact is, I do, and further, I was totally unprepared for what I found there. I doubt if anyone can give an adequate idea of the place, but I may be able to convey some of the reasons why it held me so effectively. To begin, although the place is overrun with visitors during the festival and is the "point of departure" for numerous trips and excursions among the mountains and lakes of the Salzkammergut and the Tyrol, it still remains unspoiled, its natural self. It has that peculiar restful quality which encourages one to take time. However, one does not become inactive in its atmosphere, rather "leisurely active," and is soon surprised to find it possible to do so many things without hurry—a godsend to an American.

It is the festival town *par excellence*. Not all towns are worthy of festivals. Small ones are likely to be too insignificant in color and atmosphere, and to lack the necessary facilities for accommodating visitors comfortably. Large cities are likely to have too many distractions even though they have the necessary accommodations. Salzburg seems to have the best of the advantages of both the large and small place: excellent hotels, pensions, restaurants, and coffee houses, in addition to an atmosphere that conduces to contentment and relaxation for the complete enjoyment of the remarkably fine performances that go to make up the festival. Here, also, is found among the townspeople, what almost amounts to a genius for the true festive spirit which is so important.

Founded by the Romans as a bulwark against the barbarous North, Salzburg has for nearly 2,000 years "lived a life of its own." Centuries ago it was the seat from which the Church gradually Christianized the Celtic and Germanic tribes, and for centuries it remained an important stronghold of the Holy Roman Empire. The architecture of the town clearly shows the influence of Rome and of the Prince Archbishops who so long governed with a firm hand the town and province. Severe Romanesque mingles with a profusion of pure Baroque. In the Franziskaner church, indeed, both are combined in one building, the choir loft and rear of the nave being Romanesque, and the altar and front of the nave especially ornate Baroque—evidence of the lapse of time between beginning and finishing the building.

To the south and east of the town tower the Tyrolean and Bavarian Alps. To the north and west the plain expands. Between, on the slopes of the hills, Salzburg lies smiling as if to reconcile the precipitous and threatening crags with the dreaming plain and the river Salzach gliding away into the blue distance. Here is a rare harmony. Nature blends with the ancient town, with its "classic cobbles" and medieval atmosphere, and still dominated by the frowning old fortress, Hohen-

salzburg. The ancient town blends with the more modern adjuncts, so that one takes as a matter of course the flying field from which planes depart on regular schedules to the four points of the compass, the imposing railroad station and the Orient Express, the fashionable hotels, so adequately serving hosts of visitors.

The Monchsberg, on the upper end of which stands the old fortress, rises sharply out of the "old town." In former years the ruling Prince Archbishops had carved into the side of the mountain an open rectangle with balconies cut into the stone—the riding school. Across the open side of the enclosure has been built the unpretentious but adequate Festspielhaus, since 1926 the home of the operatic productions and many of the concerts of the festival. The old riding school serves as a promenade place between acts, and in 1933 became the site of the much-discussed Reinhardt production of *Faust*. Not far away stands Solari's fine old Baroque cathedral where the cathedral concerts are given. The spacious, quiet square before the church is the scene for the Reinhardt production of von Hofmannstahl's *Jedermann*, which has been for many years a regular part of the festival program, the first performance having been given in 1920. Other performances take place across the river, in the Stadttheater and the Great Hall of the Mozarteum, the latter being the ideal location for orchestral concerts.

The festival has been an annual event since 1926. It occupies the entire month of August; in fact, in 1933 it opened July 28 and closed August 31. It included twenty operatic performances, nine orchestral concerts, five Cathedral concerts and seven Serenades, in the way of purely musical events. In addition, there were eight performances of *Everyman* and four of *Faust*. The operatic repertoire included ten operas of Mozart, Gluck, Beethoven, Weber, Wagner and Strauss. The casts were of first strength including such singers as Richard Mayr, Elizabeth Rethberg, Lottie Lehmann, Josef von Manowarda. The orchestra was the Vienna Philharmonic, the chorus, of the Vienna State Opera. The conductors were Clemens Krauss, Richard Strauss and Bruno Walter. The orchestral concerts included works of Mozart, Beethoven, Brahms, Verdi (*Requiem*) and Bruckner, with one program devoted to French Masters, Alfred Cortot, soloist. The conductors included, in addition to those conducting also opera, Klemperer and Gui. The cathedral concerts under Josef Messner included besides works of Mozart, the Brahms *Requiem*, Rossini's *Stabat Mater* and the *Great Mass in F minor* by Bruckner. The serenades form a unique feature of the festival, being played by candle light in the courtyard of the old residence of the Prince Archbishop. Five of these were played by the Salzburg Orchestra under Dr. Paumgartner, Director of the Mozarteum and an authority on Mozart, and two were played by the Mairecker Quartet of Vienna. Chamber music and the serenades and small symphonies of Mozart in the romantic setting of this old courtyard can be indescribably lovely.

The festival has not always been so extensive in scale but dates back much further than many imagine. The earliest, taking place in 1856 as an observance of the centenary of Mozart's birth, included the *C Major Mass*, *Don Juan* and two orchestra concerts. In 1870 was established the International Foundation of the Mozarteum, which organization has been continuously active in promoting the Mozart idea—including the fostering of the festival in his native town. The centenary of Don Juan was celebrated in 1887 with Hans Richter as conductor, and there were, in 1891 and 1901 small festivals

of three concerts each; 1904 brought the first appearance, under Felix Mottl, of the Vienna Philharmonic which has remained the official orchestra of the Salzburg Festspiele; 1906 marked the beginning of the active support of Lilli Lehmann, and saw the first of a series of highly important observances with which such names as Gustav Mahler, Felix Mottl, and Karl Muck are linked. The interruption caused by the war and the bad times that followed was a serious setback, but the difficulty of reestablishing things was finally overcome with the result that has been hinted at before. It speaks well for the Salzburg idea that things were not only reestablished, but have been carried to such remarkable lengths in so short a time. With a small subsidy from the Austrian Government, and the generous support of musicians and music lovers, literally the world over, the Festival Committee seems to be able to carry on from year to year. Plans are under way for an even more imposing program than before, including two concerts with Toscanini for the summer of 1934.

But I am getting ahead of my story. My reason for staying in Salzburg during July was not merely curiosity about preparations for festival time, interesting though these may have been. As I have said, I had planned to find a good place for a real rest, and I soon found here the ideal place for leisurely activity which is perhaps the best form of rest, provided the activity is sufficiently engrossing. On my arrival, the Salzburg Mozarteum Academy was about to open its summer courses. Musicians and students were assembling from various parts of the world for a nine weeks' season of work under a distinguished faculty. Soon there were well over a hundred, approximately half from America, come to study practically all branches of advanced music. Classes were forming in conducting under Paumgartner, von Karajan, Von Zallinger, Krauss, Walter; in opera under Gutheil-Schoder, and in opera production under Erhardt; in dancing under Kreutzberg; and so on through a list including besides the study of voice and instruments, chamber music, operatic coaching, sound films and radio. This list was to be augmented by the arrival later of the American Theatrical Seminary under the leadership of Elizabeth Grimboll of the New York School of the Theater. Here was a real opportunity for an American pedagogue to sit in on some truly engrossing activities. I decided to stay awhile and see some of the work. I found it absorbing and the charm of Salzburg began to work on me. Except for short trips to Switzerland where some of my friends were summering, to Venice for a week-end, to Vienna and Munich for a few days at a time, and to Traunstein now and then for the purpose of disposing of a house which had been inherited by an American friend, I spent the summer in Salzburg.

It was a summer filled with delightful and profitable experiences. I have no hesitation in recommending such a study-

vacation to American musicians and teachers. Especially should it prove valuable to our conducting fraternity. There is a wonderful opportunity to become familiar with the classic repertoire and learn the authentic traditions of each work. The work of the Salzburg Mozarteum Academy is richly supplemented by the privilege of attending the rehearsals of the Festspiele, of which privilege, by the way, several prominent American conductors availed themselves last summer. It is thinkable that there will soon be a large group of professional conductors who will make Salzburg their summer headquarters, because of the unusual advantages for relaxation and study in preparation for the coming season. Conductors of school and civic orchestras could hardly find a better place both for study of repertoire, and for improvement in the way of technical equipment. It is easy to imagine the possibilities for an ambitious conductor who works eight hours a day—four on Saturday—for nine weeks with men like Paumgartner, von Zallinger of the Cologne Opera, von Karajan of the Ulm Opera and von Rajter of Budapest, besides having liberal sessions with Krauss and Walter, and *entr  e* to rehearsals of the festival during the latter part of the season. Also for the scholar bent on research there are unusual advantages in the archives of the Mozarteum which include many rare manuscripts and a wealth of Mozartiana. This year, in fact, the Academy is to add to its curriculum a Mozart seminar, under able leadership.

It is to be hoped that the political disturbances in Europe will not interfere with the really important work of the Academy and the festival, both of which have taken on a truly international quality. Last summer, many were deterred from going to Austria by rumors and news dispatches which seemed to indicate serious internal trouble. It is true there were occasional evidences of political strife, but there was no interference with the musical life nor discomfort to the visitors. The most exciting political occurrences were the occasional "air raids," when German planes dropped quantities of "fliers"—propaganda meant to stir up sympathy for the Nazi cause. The almost daily marching of the local troops was taken quite as a matter of course. While it was difficult for Austrians to enter Germany, Americans passed back and forth over the border with practically no required formality.

My impressions of Salzburg indeed are most pleasant. An unusual place for rest and recreation, offering as it does a wealth of interesting things to do and a unique opportunity for study, inspiration and reorientation, Salzburg seems destined to become increasingly a Mecca for musicians, students and music lovers. When one has once made a pilgrimage, one is sure to want to return. Leave taking from Salzburg seems always to include the hope *auf n  chstes Jahr in Salzburg wiedersehen*.

**T**HROUGHOUT all education we sense the value of music in the worthy use of leisure time—as a character builder, as a relief from mental strain.

For right results in music, we have needed teachers and have had teachers whose preparation was the result of honest efforts and stern applications; teachers of character and personality; teachers who know the value of work—teachers who know the gift of play; teachers who sense that they are never too well prepared to do the simple tasks, yet capable of doing the bigger ones; teachers who shun the queer and hate the cheap, and draw nigh unto the great; teachers who know that life is the greatest institution of all, and who are willing to live life to its full measure.

If we are to move music into its right place in curricula of the public schools, and if we are to keep it in its right relation to other subjects in public school curricula, we realize that we must have teachers who know that sound sense is worth more than temperament. We must let in and induce in only those who understand that the great profession of teaching is not for the purpose of furnishing employment for those who prefer to teach, but rather to furnish instruction and guidance for those who are inclined to learn.

We need administrators who place music in its right place in the public school curriculum and who do not relegate it to convenient places in the program of the day; administrators who sense that music is as great a contribution to some as geometry can be to

others. We need understanding rather than apologies. We need the scholar and teacher and master who can join with others in parallel fields to convince the public, the taxpayer and those who are about to learn that the great purpose of teaching public school music is not to develop stars in the world of music, but rather than that to capitalize man's primitive sense of rhythm and develop in children the liking for the good and the beautiful in all music, and to foster the desire to reconstruct and create that which is worthy to endure.

DR. G. CARL ALVERSON,  
*Superintendent of Schools,*  
*Syracuse, N. Y.*

From an address given before the Music Section of the New York State Teachers Association, Oct. 20, 1933.



# National School Band and Orchestra Contests

*Orchestra Contests, Ottawa, Kansas, May 24, 25, 26*

*Band Contests, Des Moines, Iowa, May 31, June 1, 2*

**D**ES MOINES is sparing no effort as host city to the band contests. All the forces of the city have been marshalled under the leadership of Superintendent Studebaker, Lorrain E. Watters, Director of Music, and G. E. Hamilton of the Chamber of Commerce. The Fort Des Moines has been designated as the official hotel. Bands, and soloists who are not members of competing bands, will be housed in downtown hotels at the expense of the committee. The plans will allow accommodations for ninety contestants, one director, and two chaperons for each band. As stated above, soloists and ensemble groups will be provided with housing accommodations; however, chaperons with these groups will assume responsibility for their own accommodations. Unusual interest is



A. R. McALLISTER  
President, National School  
Band Association

being manifested in this year's contests.

The Contest schedule as announced by the committee is as follows:

Solo and Ensemble Contests—Thursday (May 31) morning and afternoon.

Class B Bands—Thursday (May 31) afternoon and evening.

Class A Bands—Friday (June 1) morning and afternoon.

Class C Bands—Friday (June 1) morning and afternoon.

Grand Festival and Concert—Friday (June 1) evening.

**Judges.** *Concert Contests*—Capt. Charles O'Neill, Director Royal 22nd Regiment Band, Quebec; Edwin Franko Goldman, Director, The Goldman Band, New York City; Arthur Pryor, Director Pryor's Band, New York City; Frank Simon, Director Armco Band, Middletown, Ohio; Ernest Williams, Williams Band School, Brooklyn, N. Y.; Glenn C. Bainum, Director Northwestern University Band, Evanston; Karl King, Director Fort Dodge Municipal Band, Fort Dodge, Ia. *Sight Reading*—Harold Bachman, Director Bachman's Band, Chicago; Carl Christensen, State Teachers College, Brookings, S. D.; R. F. Dvorak, University of Illinois, Urbana; J. T. Beeston, Des Moines, Ia.; Harry F. Clarke, Cleveland, Ohio. *Marching*—A.

A. Harding, Director University of Illinois Bands, Champaign; Glenn C. Bainum, Northwestern University; Col. Vesey Walker, Milwaukee. *Drum Majors* (Baton Twirling)—R. F. Dvorak, University of Illinois; Philip Burman, University of Illinois; Forrest McAllister, Joliet, Ill.

**Registrations and membership fees** should be sent to C. V. Buttelman, Secretary-Treasurer, 64 East Jackson Blvd., Suite 840, Chicago, Ill. The final date for entries is May 21.

All communications concerning *local information* should be addressed to G. E. Hamilton, Secretary, Convention Bur-

CONTINUED ON PAGE TWENTY-FIVE

May, Nineteen Thirty-four

**O**TTAWA has gone forward ready to tender a royal welcome to participants and visitors at the National School Orchestra Contests. The deep-rooted interest in and loyalty to music in this community has been manifested by the determination of the committee and citizens to carry out the plans made by C. A. Peacock, whose untimely death was such a shock to everyone who knew him and his splendid work as director of the Ottawa High School Orchestra. George H. Marshall, Superintendent of Schools, took over the work where Mr. Peacock left it. Judging by applications already received and the inquiries regarding entrance being received daily, the approaching orchestra contests will excel any contests held previously from the standpoint of numbers in attendance and territory represented.



ADAM P. LESINSKY  
President, National School  
Orchestra Association

**Contest Schedule.** Contests will be held for Class A, B and C orchestras and for all solo and ensemble classes listed in the official contest booklet, with the exception of string

quartet. (The latter class competed at the contest in Chicago April 9.) Following is the schedule of events:

Class C Orchestras—Thursday (May 24).

Class B Orchestras—Friday (May 25).

Class A Orchestras—Saturday (May 26).

Solos and Ensembles—Saturday (May 26) morning.

**Judges.** George Dasch, Conductor Chicago Little Symphony Orchestra, Chicago; Howard Hanson, Director Eastman Conservatory of Music, Rochester, N. Y.; Emil Heerman, Cincinnati Symphony Orchestra, Cincinnati, Ohio; Charles B. Richter, Professor of Music, University of Iowa, Iowa City; Edward Meltzer, Chicago.

**Local Arrangements.** Contests will be held in the Municipal Auditorium where the Association office and contest headquarters will be located. The host city will furnish free lodging and breakfast to the contestants. Lunch and dinner will be supplied at a nominal price. The city has ample accommodations for visitors—teachers, directors, friends and all who wish to attend the contests.

**Registration.** All entries should be sent to the National Orchestra Contest Committee, 64 East Jackson Blvd., Suite 840, Chicago, Illinois, by May 17. The entrance fee is one dollar for each member of an orchestra, ensemble, or soloist. In addition to this entrance fee each orchestra must be a member of the National School Orchestra Association and pay the five dollar annual fee. All checks should be made payable to O. J. Kraushaar, Treasurer.

CONTINUED ON PAGE TWENTY-FOUR



GEORGE H. MARSHALL  
Superintendent of Schools  
Ottawa, Kansas

Page 23



OTTO J. KRAUSHAAR  
Secretary-Treasurer, National  
School Orchestra Association



HOWARD HANSON  
Orchestra Contest Judge



GEORGE DASCH  
Orchestra Contest Judge



JOSEPH E. MADDY  
Chairman, Instrumental Affairs  
Committee, M.E.N.C.



GEORGE C. WILSON  
First Vice-President, National  
School Orchestra Association



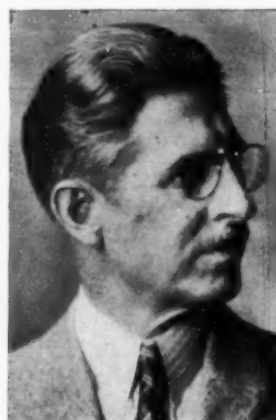
HIRAM A. CONVERSE  
Second Vice-President, National  
School Orchestra Association



J. LEON RUDDICK  
Board of Directors  
National School Orchestra Ass'n



FRANCIS FINDLAY  
Board of Directors  
National School Orchestra Ass'n



GLENN H. WOODS  
Board of Directors  
National School Orchestra Ass'n



VESEY WALKER  
Band Contest Judge  
*Music Supervisors Journal*

## National School Orchestra Contests

Ottawa, Kansas—May 24, 25, 26

(Continued from page 23)

**Awards.** Each entrant in the solo and ensemble contests will receive a medal. Orchestras will receive a bronze tablet, and have the privilege of purchasing individual medals at nominal prices, if they desire.

**Sight reading contests** will be held as a part of the National Contests, using the rating system of judging. Any orchestra (or band) rating two groups lower in sight reading than in the prepared part of the contest will be rated one group lower in the general contest rating.

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### A Message from Superintendent Marshall

WHEN Ottawa was given the privilege of being host to the National School Orchestra Contests, the whole community felt that another compliment had been paid to their much-loved music director, Clarence A. Peacock. It seemed that every man, woman, and child offered his services to help make the affair a success.

And, then, almost without warning, our leader was stricken and for a few days in our grief it seemed we could not go on. But despair gave way to a new determination and from all sides came assurances that "if we were going to work hard before, we're going to work twice as hard now for Mr. Peacock's sake."

And so, although our leader has fallen, we are going to make the National School Orchestra Contests for 1934 a success as a tribute to the memory of "Brick"—everybody called him that—for we feel that in no other way can we honor him more.—G. H. MARSHALL.



EMIL HEERMAN  
Orchestra Contest Judge



EDWARD MELTZER  
Orchestra Contest Judge





CAPT. CHARLES O'NEILL  
Band Contest Judge



EDWIN FRANKO GOLDMAN  
Band Contest Judge



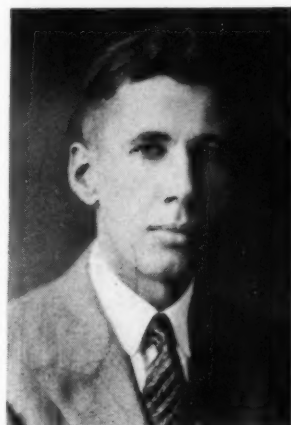
ARTHUR PRYOR  
Band Contest Judge



FRANK SIMON  
Band Contest Judge



WM. D. REVELLI  
First Vice-President, National  
School Band Association



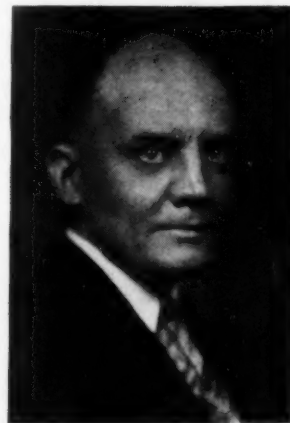
H. C. WEGNER  
Second Vice-President, National  
School Band Association



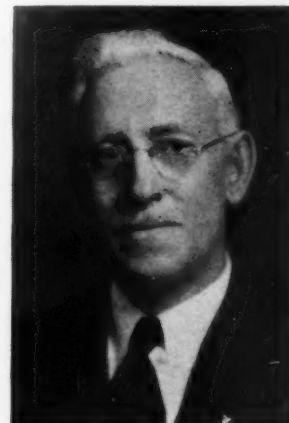
G. W. PATRICK  
Board of Directors  
National School Band Association



SAMUEL T. BURNS  
Board of Directors  
National School Band Association



JAMES C. HARPER  
Board of Directors  
National School Band Association



JOHN T. BEESON  
Band Contest Judge

## National School Band Contests

Des Moines, Iowa—May 31, June 1, 2

(Continued from page 23)

Des Moines. Local Committee: General Chairman—  
Superintendent Studebaker; Vice-Chairman—L. E. Watters;  
Secretary—G. E. Hamilton.

### Superintendent Studebaker Sends a Welcome

AS the plans for the National School Band Contests progress and the dates for the event draw near, Des Moines is becoming more and more enthusiastic over the wonderful opportunity to play host to the thousands of talented young persons who will be in attendance. Des Moines, already musical-minded, is looking forward to the days when the splendid bands from all parts of the country will be concentrated in our city. There will be music in the air!

If you want to come to Des Moines even half as much as we want you to come, "we'll be seeing you!"—J. W. STUDEBAKER.

□

In addition to the regular contest events a special feature has been planned—the concert and recital program to be given on Friday, June 1, at the Shrine Temple by the Joliet High School Band, A. R. McAllister, Director, assisted by the combined Des Moines bands and representatives of the various solo and ensemble contest groups. Part I of this program will include cornet, saxophone and trombone solos, accompanied trio and saxophone sextet. An innovation in this part of the program will be a baton twirling demonstration by Philip Burman, drum major of the University of Illinois Bands. Part II will be provided by the Joliet High School Band with Mr. McAllister conducting, and the third part of the program will be provided by the combined Des Moines



ERNEST WILLIAMS  
Band Contest Judge



GLENN C. BAINUM  
Band Contest Judge

# BOOKS

divide themselves into two general classes,—those which are read solely for enjoyment and those read for study. It is a notable fact that textbooks and instructional works have shown a tendency recently to combine both of these qualities without prejudice to their informational content.

A library of such books, aside from the pleasurable moments it has to offer, has a definite purpose and achieves practical results in terms of increased technical mastery, the broadening of outlook and the sharpening of skill.

Hence, books are a necessity to the professional man and woman and they have learned to look forward to moments of summer leisure to be spent with them, knowing that the fruits of the time so used will be forthcoming further along the way.

Each of the following writers can contribute to your increasing success, particularly today when, more than ever, extensive knowledge and superior craftsmanship may determine available opportunities: Dr. Will Earhart, Dr. A. Madeley Richardson, Dr. Jacob Kwalwasser, Dr. Augustus Zanzig, Oscar Thompson, Martin Bernstein, Ralph L. Baldwin, Noble Cain, Arthur F. A. Witte and T. Carl Whitmer.

A descriptive catalog of their works is procurable either from your dealer or from the publisher.

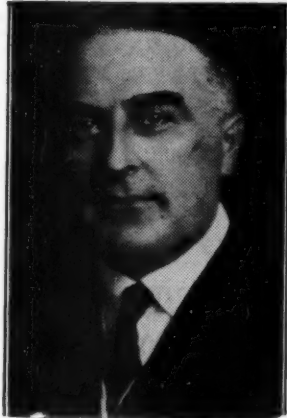
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AUSTIN A. HARDING  
Chairman, Band Section, Instrumental Affairs Com., M.E.N.C.



GEORGE E. HAMILTON  
Secretary Convention Bureau  
Des Moines Chamber of Commerce



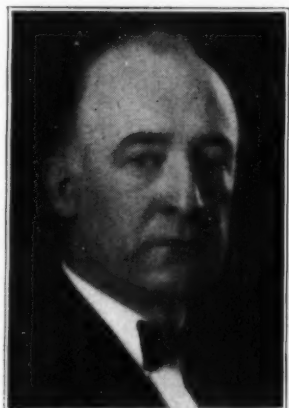
LORRAIN E. WATTERS  
Director of Music Education  
Des Moines Public Schools



CARL CHRISTENSEN  
Band Contest Judge



HAROLD BACHMAN  
Band Contest Judge



HARRY F. CLARKE  
Band Contest Judge



R. F. DVORAK  
Band Contest Judge

May, Nineteen Thirty-four

Band and Joliet Band. Mr. Harding, Mr. Goldman, Capt. O'Neill and Mr. Pryor will each conduct one number of the combined band program. There will be no parade this year, but all participating bands will play half-hour concerts at designated points in the downtown district simultaneously Saturday (June 2) afternoon.

#### General Information (Band and Orchestra Contests)

Entries for all contest events—band or orchestra, solo or ensemble—should be sent to the headquarters of the joint committees at 64 East Jackson Blvd., Suite 840, Chicago, Illinois. Application forms will be sent upon request.

Final date for entry in Orchestra Contests—May 17.

Final date for entry in Band Contests—May 21.

Bands and orchestras competing in the National Contests will be limited to a maximum of ninety players.

Entries submitted by letter, telegram or telephone will be accepted subject to filing of required application form and verification of eligibility. Membership in the Band or Orchestra Associations is a requirement. The fee of five dollars, if not previously paid, should accompany the enrollment fee of one dollar for each member of the participating organization. Ensembles and solo contestants must be members of member organizations which competed in a sectional or state contest in the school year 1933-34. (Exception: Piano and harp solo contestants need not be members of organizations that participated in state contests.) To qualify, contestants must have been awarded first rating in their state contest (or first or second place if a ranking system is used).

For complete list of eligibility rules, see contest folders. Copies supplied upon request (15 cents each).

**Railroad Rates**—information regarding party rates is available through local ticket offices. Persons who wish to go by rail and who cannot join large parties should consult their ticket agent in regard to reduced fares. Application has been made by the School Band and Orchestra Associations for reduced fares. It is suggested that at the time transportation is furnished, inquiry be made at the local ticket office in regard to the issuance of a receipt for fares paid. In the event that a number sufficient to satisfy the rulings of the passenger associations attend the contests, the receipts issued will be validated in Des Moines and in Ottawa, thus permitting the return trip for one-third fare.

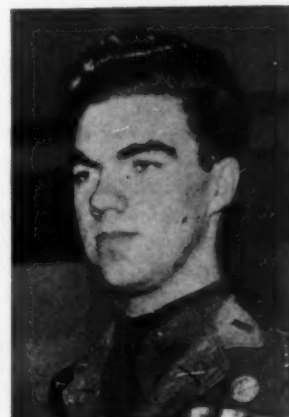
For further information address  
**HEADQUARTERS OF THE JOINT COMMITTEES**  
64 E. Jackson Blvd., Suite 840  
Chicago, Ill.



KARL L. KING  
Band Contest Judge



PHILIP BURMAN  
Drum Majors' Contest Judge



FORREST MCALLISTER  
Drum Majors' Contest Judge

# Graduate Study in Music

E. H. F. WEIS

*Dean, College of Music  
Kansas Wesleyan University, Salina*

WITHIN the last few weeks the writer has been asked this question by students with a major interest in music: "How shall I proceed to get an advanced degree?" The answer varies with the individual, and depends largely upon the type of credit possessed by the student. Since some students have Bachelor of Music degrees, some Bachelor of Arts, some Bachelor of Science, others Bachelor of Music Education, and yet others Bachelor of Fine Arts, what is the background of these students and what are the specific problems for graduate study in music? An analysis of this condition will show some of the difficulties, and may help those who are meeting such problems now.

Many high school students are praised by teachers and friends because they are able to give creditable and praiseworthy performance on instruments or with the voice. Recently I heard a two-piano recital by high school girls, very commendably done. How are students able to accomplish this? Simply by doing extra work all through the grades and high school. The boy or girl who finishes high school with more than an average measure of proficiency has, in addition to his other work, doubtless put in from one to three hours more per day than other pupils of the same grade. If investigation is made, it will be found that the majority of these students have good grades in other subjects as well as in music; very frequently they are at the head of their class. They deserve credit for persistent, steady practice, the necessity for which is not always realized by the public or fellow students. These boys and girls do not often fall heir to this added ability without some effort, much patience, encouragement on the part of parents and teachers, and regular hard work.

When ready for college, what course should this type of student pursue? If his major music interest can be carried on, real progress may be made in professional and artistic lines; if allowed to drop, many will become discouraged and fail to continue their musical performance. Much depends upon the advisors. The advisor interested in literary pursuits, and generally knowing very little about music, will no doubt tell the student to take a complete college course and later specialize. What does this mean for the pianist or the

violinist who must keep the fingers supple and the technique keen? What does it mean for the vocalist who must train the delicate organs and muscles used in singing while they are yet developing?

One music advisor may suggest taking a complete music course with as much college work as possible; another might say, "Keep up your practice and let everything else go." Either of these latter courses seems wise if the student wishes to become a professional performer or take a full-time music position. Should he wish to do graduate work, however, the deficiencies in credits which are necessary for entrance to graduate schools must be made up. Those who follow performance only and forget credits have in the last few years met with unfortunate circumstances. The business of performing—in the theatre, in the church, with the symphony orchestras and on the concert stage—has been at a very low ebb. A few who have become very popular are still at the top, supported loyally by the public.

Parents and advisors who measure accomplishment only by the Bachelor of Arts degree would advise that course with as much music as permissible. Again, the choice of a Bachelor of Arts degree course leads to easier entrance for graduate study toward the Master of Arts and Doctor of Philosophy degrees, but gives only a smattering of the music subjects. An ideal combination, whenever possible, would be the Bachelor of Music course with additional courses for Bachelor of Arts degree. This gives adequate musical training and meets entrance requirements for graduate study.

There is still another class of students—those having little background in music at home and in the preparatory school. After entering college, they decide to take up public school music or some applied music study. What can be done for them? They get on very well in the required educational subjects, and perhaps in vocal performance if naturally equipped. With the orchestral instruments and with the piano, the possibility of building enough technique for adequate performance by this means is almost hopeless. If such candidates come through with a Bachelor of Music Education degree, Bachelor of Arts, or even Bachelor of Music degree with a public school music major, they will at

least have met some state certification requirements and will qualify to teach in certain states. In advancing to graduate study they face the same entrance requirements as do other candidates for higher degrees, and must take their chances with the school they select. Difficulties, to be sure, will be encountered in the musical subjects. All these conditions and choices lead to the dilemma which we have at present.

Education goes on. Degrees are required. States make more regulations for teaching certificates. The public demands a higher type of artistic performance. The music major student wishes to go forward, and in most cases has the ability to do graduate work. How can he obtain both master's and doctor's degrees while still carrying on his major interest? At the present time there is no way to gain entrance to the Doctor of Philosophy degree except through the Master of Arts gateway. All roads to advanced degrees lead through these entrance requirements, and all deficiencies must in some way be made up. The student with his Bachelor of Music degree may go higher and obtain the Master of Music degree which a number of schools are granting. Unless these same schools can provide a way which will lead to the doctorate in music, this degree does not lead on.

A few candidates are fortunate enough to acquire an honorary degree—Doctor of Music—from some college. The candidate having a Bachelor of Arts degree, or some other with a minimum of music credit, will in most cases need to take some straight music courses. With additional work he can gain entrance to the Master of Arts and later the Doctor of Philosophy degrees. Bachelor of Fine Arts and Bachelor of Science degrees fall in the same class. Unless the candidate can find a school offering the doctorate in music, entered through the Master of Music degree, entrance requirements for the Master of Arts or equivalent must be fulfilled; this means required credits in music, educational, and cultural subjects, depending upon the school selected. Students aspiring to higher degrees in music should take a forward look and plan the course they wish to pursue. All must face such possibilities as depressions, fancies of accrediting agencies, and changes in state educational laws.



# Madrigals and Motets by the Old Italian Masters

*Revised by Vittorio Veneziani and Camillo Sabatini*

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Banchieri, A.—Contrappunto Bestiale Alla Mente (for 5 Male Voices) Revised by Veneziani, V.....	.45	Vittoria (Da.), T. L.—Tenebrae Factae Sunt (Motet for T.T.B.B.) Revised by Veneziani, V.....	.45
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ADOLPH W. OTTERSTEIN, State Teachers College, San José, California, *2nd Vice-President and Editor*

### CHICAGO, WE THANK YOU!

IT is a real problem to express in anything like an adequate manner our reactions to the Music Supervisors National Conference. From the beginning to the close of the meeting, the atmosphere teemed with good will and a unified devotion to a great cause. Like a diamond with its many facets, it made no difference from which angle viewed, the entire National Conference shone with brilliancy. The emotional appeal was constant, and the rational reactions to the many and varied educational offerings were highly appreciated. The fraternal aspects were persistent, claiming us long after the usual hour of retirement.

The members of the Music Education Exhibitors Association were outstanding with their courtesies and attentions. Under the leadership of President Charles E. Griffith and his committee, the Cotillion sponsored by the Association was a splendid social success.

In the smoothness of procedure, programming, committee assignments, luncheon and banquet reservations, rehearsal and concert arrangements, the National Conference was a remarkable demonstration of social engineering, the technique of which should prove most helpful in planning our Sectional Conference meetings.

The California-Western Conference luncheon, while not as largely attended as other Sectional Conference luncheons because of the great distance to Chicago, was nevertheless a pronounced success.

### To Members of the Far-Western Conference

THE editor of this page has asked the following to contribute something concerning the Chicago Conference which would be of interest to everyone. Amy Grau Miller, First Vice-President, and Mary E. Ireland have given you some of the high lights below.

By the way, you know this Conference page is not a closed corporation. Anybody can write for it, so you Conference members who have something you want "aired," please send it in to the editor and he will have it published.

ADOLPH W. OTTERSTEIN  
*Second Vice-President*

All who were there had a good time and we all became much better acquainted with one another.

Would it not prove a great satisfaction to most of us if we might know all of the value and good which the Conference generates? Like music itself, the results of these spiritual and cultural gatherings must forever remain in the realm of intangible values.

Who is there of those attending the National Conference who has not come away with a more ardent interest, respect and appreciation of Superintendent Bogan of the Chicago Public Schools and his wonderfully devoted and loyal teachers? They certainly treated us magnificently. We hold them in highest esteem and could wish for no better portion than that the spirit of the teachers of Chicago might permeate all of our Sectional Conferences. In behalf of the delegates from the California-Western Conference, we would close by the simple, direct and sincere sentiment of "Chicago We Thank You!"

Faithfully yours,

ARTHUR G. WAHLBERG, *President*.  
Fresno, California.

### The National Meeting

OUR National Conference is always an inspiring occasion, and the 1934 meeting in Chicago was certainly up to standard. Hotel Stevens is an ideal place for the formal programs, for the get-together sings in the evening and the informal meeting of friends in lobby or dining room. As usual I came away thinking that I could not afford to miss the next one, no matter what it costs. There was an air of optimism on every hand. Everyone seemed thoroughly convinced that music should play an important part in the cultural life of the community, and therefore in education. And there was an attitude of renewed consecration to the task at hand.

There is a distinct advantage in attending the Conferences regularly. One needs to get the habit. You not only widen your circle of acquaintances and friends, but trace the progressive steps of the organization easier. I could not help thinking of this in connection with the instrumental work of the Conference. We all thrill to the enthusiasm of the large combined orchestra, but those who were at the 1930 meeting will remember

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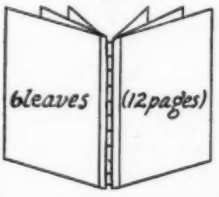
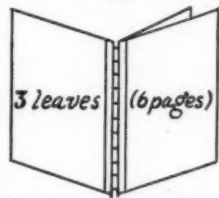
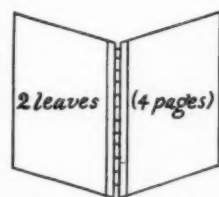
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that we came away impressed with the fact that these organizations were unwieldy, and that music would function in the life of the community largely through the small ensembles, neighborhood gatherings, and home trios and quartets. Well, they were all there this year, ensembles of every description; woodwind ensembles competing in one ballroom, brass ensembles in another, strings in another, etc., continuous contests of players all there to "pace each other on the road to excellency" as Sir Hugh Robertson puts it.

Of course, we California-Western people were particularly pleased with the election of Louis Woodson Curtis as Second Vice-President of the National. Personally, I don't know just what the duties of the Second Vice-President may be but my experience leads me to believe that there are no purely *honorary* positions in the National Conference. Election is an honor, but it carries work and responsibility. Am I right in pledging the whole-hearted support of every member of the California-Western section to Mr. Curtis in his work? Let us take a share in the honor this brings to our section, but let us not forget to do all in our power to support the new Second Vice-President, even in the matter of membership. By the way, I understand President Wahlberg promised ten life memberships from this territory. We have three. Let every one who can, make this promise come true by pledging life-long support in dollars and cents, as well as good wishes.

Dr. Damrosch was at the Conference. What an understanding soul he seems to be! You will want to read his talk on "Music and Leisure." Then picture him waiting to hear the chorus of 186 elementary children sing. And were they thrilled to sing for him! They listen to him every Friday morning. He was teacher and personal friend to that group. Then as he left the auditorium he noticed 86 elementary band pupils waiting to play, and he stopped and shook hands with every kiddie. Next day they were strutting about the school grounds showing the hand that shook Dr. Damrosch's hand. That evening Dr. Damrosch was guest conductor for the 250 piece orchestra in the "In-and-About Chicago" concert. After the playing of Massenet's "Phedre" overture he turned to the audience in his friendly way and said: "Ladies and gentlemen, I wish to assure you that for me such playing by these youngsters is a miracle. What I told them in rehearsal this afternoon they did to perfection. They did not miss a trick." Truly he understands and appreciates young people. No wonder they respond to him.

Well, California-Western friends, the Chicago meeting was a real joy. Let's



plan to be in Pasadena in 1935, and with the National in 1936 wherever it may be.  
MARY E. IRELAND.

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**H**OW about your dues? If you have not paid up for this year look up Helen Garvin's address and send her your three dollars. (Just to save you the trouble of searching for the address, it is: Mills College, Oakland, California. A membership renewal form will be found on another page of this JOURNAL.)

The MUSIC SUPERVISORS JOURNAL has been of inestimable value this year, principally because nothing is the same today as it was yesterday, and the best minds voice their opinions and ideas in the JOURNAL. Any music teacher who takes his job seriously, cannot afford not to have this year's issues of the official magazine on file. Therefore, for those who are delinquent send in your dues immediately, otherwise this is the last issue of the magazine you will receive—and you should not miss a single number.

**S**PEAKING of the National Conference—I am still staggering under the immensity of it. We have been a long way from the center of things, but, nevertheless, we are a very important part of the whole. Listen to this: Glenn Haydon was chairman of the College and University section; Louis Curtis of the Radio division; Mary Ireland rated so high as to have Dr. Damrosch on her Elementary section program, and President Wahlberg's speech at the banquet was the cleverest of all—not even excepting the brilliant repartee of Rudolph Ganz, toastmaster. But the best is yet to come! Louis Woodson Curtis was elected to the National office of Second Vice President—which means that he carries us right along with him into the very heart of the National organization. . . . And by the way, our National name is changed. We aren't the Music Supervisors National Conference any longer, but the Music Educators National Conference.

#### California-Western News

**N**OW to get to the activities of the smaller but vital links of the big chain—our own California-Western section meetings. Virginia Watson reports two meetings of the Central section for the past year. Mr. Knuth has aroused activity in the Bay region. Mr. Otterstein is president of the newly organized Peninsula section. Mr. Burnam of Sacramento is doing some splendid organization work in the North Central section, the most difficult of all sections to organize. Mr. Stevens of Paso Robles has done most commendable work in the Central Coast section, as has Mr. Jeffers of the North Coast section. Kenneth Ball of Nevada knows every

May, Nineteen Thirty-four

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In-and-About Boston Music Supervisors' Club held its spring superintendents' meeting April 21 at the University Club. Deputy Commissioner Frank W. Wright of the Massachusetts State Board of Education was present and gave a short talk. The club was addressed by Edwin O. Childs, former mayor of Newton, Mass., on "The Music Supervisor and the Community." Charles E. Griffith, past-president of the Music Education Exhibitors Association of the Conference gave a violin selection, accompanied at the piano by Mrs. Wallace Ross of Newtonville. The meeting closed with choral singing led by Harry E. Whittemore of Somerville.

In-and-About Chicago School Music Festival, sponsored by the In-and-About Chicago Music Supervisors Club, was held April 22 at the J. Sterling Morton High School in Cicero. Program: In-and-About Chicago High School Orchestra, William D. Revelli, Hobart, Ind., conductor; In-and-About Chicago Elementary Chorus, Ann Trimmingham, Chicago, conductor

and William Hughes, accompanist; In-and-About Chicago High School Chorus, Robert Lee Osburn, conductor and William Hughes, accompanist. The program was a combination of the two concerts given during the week of April 8, as part of the Conference program.

In-and-About Cincinnati Music Supervisors Club sponsored the second annual music conference and choral clinic March 17 at the University of Cincinnati. Hollis Dann, Director of Music Education, New York University, was guest conductor of the programs presented by the elementary and high school choruses. Louis A. Pechstein, Dean, Teachers College, University of Cincinnati, presented greetings to those attending the conference. Speakers at the club luncheon were: John A. Hoffman, Cincinnati Conservatory of Music; Sidney Durst, Cincinnati College of Music; Alfred Hartzel, Cincinnati Public Schools and Hollis Dann. The conference was concluded with a concert by the Cincinnati Symphony Orchestra, Eugene Goossens, conductor; Vladimir Horowitz, Pianist, Soloist.

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music teacher in his state, I believe, and Mr. Schultz of Arizona has just written for 100 more membership blanks. Helen Dill, President of the Southern section has at least 18 assistant chairmen, who encourage activity in different regions and within various groups of her section. The Hawaiian Islands have requested their own sub-organization. All of this means that we have within the California-Western Conference many vitally active persons, who are giving freely of their time and energy for music education. But their work is effective only in so far as they succeed in arousing all

music educators to activity. The real strength of an organization lies in its membership—and membership dues seem a very small part for each individual in comparison. Send in your dues and be glad of it. I heard President Butterfield say in a smaller group meeting at the National Conference, that he would hate to think of the present-day plight of music education if it were not for the organization of the teachers of music—which organization is the Conference. Think it over—but send in your dues!

AMY GRAU MILLER,  
Second Vice-President.

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THE king is dead. Long live the king! Meetings may come and go, but the Conference carries on. As I look over the official program and see how many fine things I missed and recall the interesting meetings which I was fortunate enough to attend, and assemble the comments of Conference members, I am convinced that "King Conference 1934" was a great king. His influence will be felt for many years in the building of a finer national music program. He offers a challenge to the new "King Conference 1935" to carry on and build. The Conference! There is but one to us—the Music Educators National Conference which in 1935 will meet in six different places. We all talk the same language. We all have the same problems which we can best solve as a united professional organization.

It seems to me that the dominant note of the Conference was one of optimism and encouragement. Many seemed to feel that we would have an opportunity to extend our program of school music to a large extent. This is true because of a re-evaluation of school subjects which seems to be quite general. Greater emphasis is being placed on school activities which contribute to rich living, rather than making a living. The shifting objectives which have given an important place to emotional stabilization and spiritual growth brings music into the picture preëminently. Music is now regarded as an educational subject. Such a statement may not seem very significant for we knew it all the time. But, generally speaking, ten years ago

the general educator and perhaps the public did not so regard it. It is for us to make the most of the demands which the educational program is making in the development of a better and happier American citizenry. It is for us to scrutinize our objectives in music education, and perhaps restate them, and if need be, readjust our program so that it becomes increasingly apparent that music is a great contributing factor to the newer demands of education to meet the needs of the times.

The symposium, "The Conference and the Leisure Time Problem" was significant. It is opportune to direct our music program toward the solution of this problem. It is important, as Kwalwasser points out, that we do not lose sight of the fact that music fills a much greater need in life than whiling away a few leisure hours.

If, during the coming year, we can find ways and means of emphasizing music as a basic educational factor fulfilling life needs as nothing else can, we will have something to contribute to the 1935 meeting in Indianapolis. "Education through music and more music in education." (I wish I knew who said that.) I think that will be the keynote of the North Central meeting.

Your president and treasurer will visit Indianapolis in the near future to complete committee organization. We are very sincere when we say that suggestions are most welcome. The Conference is yours and the officers yours to command.

FOWLER SMITH, *President*

May, Nineteen Thirty-four

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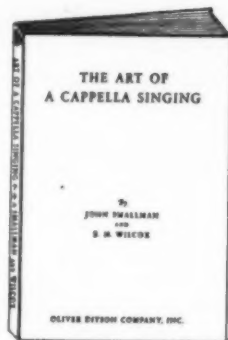
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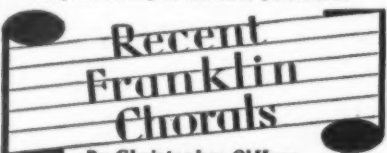
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SPRING "has come." It did it while we were enjoying that strange delightful interlude now dubbed the Music Educators National Conference. It greeted us on our return home with gentle belligerence. The trees were shooting, the grass was putting forth blades, every flower had a pistil. However, there was no belligerence visible at the Conference. The handsome, harmonious presence of our Walter would melt all controversy, and blend all opposing forces into one great happy family.

The Grand Ballroom was crowded daily to hear more and more of the good things provided. Such men as Superintendent Stoddard (try to say that rapidly) and Sir Hugh Robertson (pronounced "Rob" not "Robe," so he said) added great inspiration to the program, which was high class throughout the week. Superintendent Bogan, with his mighty magnificent voice (he should have been a Music Educator) was a noble host. Being Superintendent of the Chicago public schools must entail a few daily duties yet he was present on all occasions, and even pranced majestically through the grand march at Charlie's Cotillion the first night, and sat enwrought through that lovely chorus singing the last night.

Again on that last night, I was impressed with the melting pot idea of the entire Conference. There they sat, 500 directors being directed by one of their number—singing as one person, yielding all opposing ideas to one baton, melting all into one harmonious whole.

What public servant is so versatile, so commanding, so humble, so indefatigable, yet so able to play—so all things to all people—as the Music Educator?

Still stumbling over our new name, evolved from supervisor, director to educator, "soup to nuts" as it were. Let us hope not. ("Supdirector" might have been a good contraction.) I am sure the editors will do some blue pencilling on this paragraph! [Certainly not! We enjoy the reading as much as you so obviously do the writing, Pres. Laura.—Editors.]

One thing I learned, that to be fidgety before going on to a program may be

an element of greatness, or at least a characteristic common to the great and near-great alike. How do I know? I found Sir Hugh Robertson pacing the floor like a caged lion outside the Grand Ballroom waiting his turn to go in. Draw your own conclusion.

But you wish to hear about the "Luncheon Limited," don't you, where about 150 effete Easterners gathered together to hear from their own clan. It took place in the North Ballroom Wednesday. It began on time, 12:15, because the Chairman George Lindsay started then. It ended on time, 2:15, because a message was sent in stating that the room was scheduled for another meeting at 2:30.

However, even with twelve speakers, three song leaders, and a group of songs from those charming Madrigal singers of Helen Hosmer's from Potsdam, we planned to run the meeting off in two hours. One of the slogans of the Conference was "You are allowed so many minutes, no more." Some of the old-time long speakers looked positively haggard, some paled visibly when an alarm clock interrupted a treasured flower of speech, not only at this luncheon but throughout the Conference week. It's a good thing. Russell Carter of Albany, was a genial toastmaster, with his couplets and clock. One past president after another scintillated; Harry Whittemore, George Gartlan, "Vic" Rebmann, Claude Rosenberry, Richard Grant, with his inimitable "Alouette." Imagine the dignified Duncan McKenzie leading a descanted, "Billy Boy," and perspicacious Peter Dykema springing a lovely Brahms canon. Our one time host, the hospitable Charles Miller of Rochester, gave a stirring call to arms—or rather to Pittsburgh. He was cut in two, not by a carving knife but by the irrepressible Russell's alarm clock. Mabel Bray had a thrilling three-minute talk which she shelved; told an excellent story instead. James Francis Cooke added to the merriment with an adorable swear-word story. The President of the late M. S. N. C. lunched with his own Conference family that day, talked to us and stayed almost to the end. He must have had to run to peep in on the Southern, North



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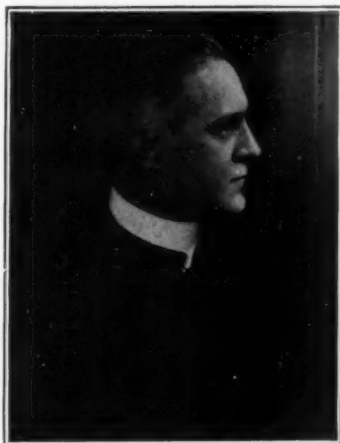
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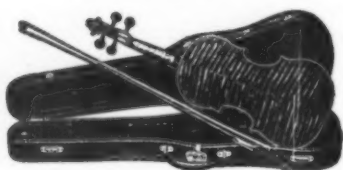
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Central, Northwest, Southwestern and California-Western sections of his kingdom at lunch. And last, a perfect welcome to Pittsburgh! Dr. Earhart, with his usual perfect English, described briefly the Pittsburgh panorama which is planned for your 1935 meeting. *Don't miss it!*

To conclude concerning the luncheon! The arrangements were all made by the efficient secretary of the Eastern Conference, Anna McInerney. Wilbert Hitchner of Wilmington assisted willingly. With Miss McInerney at the head table and Sam Peck joyfully taking tickets at the door, you might have been in Boston at the In-and-Out Luncheon Club. "Sam," for those who don't know him, is setting the pace for the state chairmen, has gone to the head of the class. He is from Reading, Massachusetts. Francis Diers of Fredonia, N. Y., was another of the younger set who was

indispensable without benefit of honors. He has a lovely tenor voice and was one of the eight in the selected solo group for "Watchman, What of the Night" in the big concert.

Paraphrase: If any one thinks this column too personal, curtail the writer. The Eastern Conference started with a small group of friends who called each other by their first names, and who through love and friendship built bigger and better ideals for music. The main idea of this letter is to spread throughout the vastly larger group which is now the Eastern Conference, that same love and friendliness for which they stood—to bring about a larger acquaintance among us, to draw to Pittsburgh the finest, friendliest, most progressive Conference yet held.

LAURA BRYANT, *President*.  
Ithaca, New York.

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ANOTHER National Conference is history. For the few of us from the Northwest who were able to attend, it was exceedingly educational and inspirational. Again we were impressed with the fact that only through a meeting of the members of our profession, with the concurrent discussions of the problems and demonstrations of methods of music education, can the standards of our profession generally and our own particular work be best improved.

I am firmly convinced that if all the members of our profession would include attendance at Conference meetings as one of their yearly activities, we would so improve ourselves and our organization that in a remarkably short time we would command the profound respect and hearty coöperation from townspeople, boards of education and people of the nation generally that we are often unable to command individually, no matter how competently we are working at present.

At a meeting of the six Sectional Conference Presidents at Chicago, it was agreed that the dates for the 1935 Northwest Conference should be April 21 (Easter) through April 24. Although at this writing the Confer-

ence city has not been definitely selected, we have had very enthusiastic invitations from the Mayor, the schools, the Chamber of Commerce and the Civic Festival Chorus of Boise, Idaho. These invitations include, besides offering the facilities of the schools and city for Conference sessions and the rehearsals and concert of the Northwest Orchestra, sufficient facilities to care for a Northwest Chorus and a Northwest Band. Furthermore, a Northwest Solo Singing Competition will be held in cooperation with the Vocal Affairs Committee of the National Conference and the American Academy of Teachers of Singing.

Details remain to be worked out in regard to all these matters, but indications are that the 1935 Northwest Conference will be so big few of the Northwest music educators can afford to stay away.

Sincerely yours,  
CHARLES R. CUTTS, *President*  
Anaconda, Montana

### Boise—1935

Just as the JOURNAL goes to press word has been received that final negotiations are being completed with Boise, Idaho, to accept their invitation to hold the 1935 Northwest Conference meeting there.

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1934 Conference

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Music Educators National Conference  
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### Here We Are Again!

IF I tell something on myself, maybe there'll not be any serious protest. At all events the story is told of one of my Scotch ancestors who found it necessary to visit a throat specialist, and as he approached the office of the eminent surgeon he read the sign "Five dollars for the first visit, and one dollar for each succeeding call." You may be sure it "didna' tak him lang" to make up his mind, and as he was ushered into the consulting room he put out his hand and said "Well, here I am again, Doctor!"

Maybe I am losing my ancestral traits. Anyway, here I am home from the trip to Chicago, poorer in purse, but richer to the nth degree, in spirit. So enriching was the experience, that were a second visit proposed, I should be tempted to pawn my summer suit rather than miss it. (I may not need the S.S., you know, if this Spring Fantasie lasts much longer. Did you ever see such weather?)

But I was talking about the good time we had at the

### National Conference

If you were there, I know you'll join me in all that I have to say, and in some things I don't say, I've no doubt, for I know I missed "oodles" and "oodles." It was the biggest, best, and most inspiring program I ever attended. I can't begin to tell you what impressed me most. I know how Sir Hugh Robertson's splendid talk affected me, and I heard others express themselves of similar impressions. I also heard of many fine expositions that I had to forego because of a seeming inability to be in more than one place at the same time. I wish I could bring to you my reactions on the many, many wonderful demonstrations of both vocal and instrumental groups. Because, while you can get an idea of the speeches, etc., from excerpts which may appear in the JOURNAL, and from the published report in the Yearbook, the singing, the bands, and the orchestras had to be heard to be appreciated. Does that sound like

### "Rubbing It In"?

I don't mean to, folks, I just want to tell you what a wonderful program

that man Butterfield and his cohorts provided for us—for you, and for me—and, if you were less fortunate than I, I want to see if I can't bridge over some of my inspirationally acquired spirit. We're going to need it, you know. For, right now, we should be laying our plans for our own 1935 meeting; and, believe me, I want to see you all enter into this thing with a hundred pound pressure, on a one hundred per cent basis. You and I are going to make this the talk of the whole Southland, and the sooner we get started the better and more help we can count on.

Along that line, one of our good members suggested as a slogan "A Singing South." Great possibilities, eh, what? But, that reminds me, I didn't tell you anything about *our* meeting. Say, did we have a good time! As the little boy said, "I haven't had such a good time since I had the measles." Really, folks, our friend Lewis Horton certainly made history that day. There's another story, "too full utterance" in this epistle. Get some of the crowd to tell you about it.

At the same time, we did take up the matter of a slogan and several were proposed. The one that seemed to be most favored was "Music for All—All for Music." I am wondering, however, if the second "all" might possibly be misconstrued? There's a real probability, you know. On the other hand, we might say

### "Music for Everyone—Everyone for Music"

and preserve the euphony; the alliteration is good; and still stress the point that we mean to reach and interest both child and adult. But, I must stop this babbling. Seems as though I am like the brook, and could "go on forever."

Meanwhile, you'd better select your partner for the trip next spring. Get a genial companion to help you work out things in your "neck of the woods," and bring 'em all down. If you need help, write in to headquarters for material; and, maybe you could drop a line occasionally to

Your

President.

Charleston, West Virginia

Music Supervisors Journal



### Southern Conference Luncheon

THE Southern Conference luncheon was a huge success, thanks to our president and the Kentucky folks. Lewis Henry Horton of Morehead, Kentucky, the chairman, had prepared a very enjoyable program. Those who heard his wonderful orchestra (?) will never forget it. We were indeed fortunate in having Mrs. Hamblen appointed as our hostess. We greatly missed Grace P. Woodman, Grace Van Dyke More, Clementine Monahan, and others who were unable to attend the Conference.

After the fun and the luncheon were over, our president, J. Henry Francis, brought before us matters of business pertaining to the meeting of the Southern Conference next March. Mr. Francis was very anxious to know the

reaction of the membership in regard to several important matters, and tentative plans were formed. Invitations for the 1935 meeting were received from DeLand, Florida, Louisville, Kentucky, Baltimore, Maryland, New Orleans, Louisiana, and Atlanta, Georgia. The executive committee will announce the place of the meeting in the near future.

The 1934 National Conference is now history, but the 1935 Southern is something to look forward to. Let's start our Conference "funds" right now, and wherever the meeting place may be, all get together and make our slogan "All for Music, and Music for All" come true.

Yours for a greater Southern Conference!

JENNIE BELLE SMITH, *Secretary*

## Southwestern Conference

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 JESSIE MAE AGNEW, 36 Polerig Apartments, Casper, Wyoming, *2nd Vice-President and Editor*

### IT WAS A GREAT MEETING

THE Music Supervisors National Conference, in that wonderful setting of the Stevens Hotel in Chicago, is now past history but the afterglow and the inspiration through hearing so much fine school music and the many addresses by distinguished educators, together with the meeting of friends old and new, will linger through the year.

Thanks to President Butterfield for such a program! Welcome to President Herman Smith! We pledge you the same fine cooperation.

The Southwestern luncheon was a great success. Our personal thanks as well as that of the Conference, to Luella Burkhard of Pueblo, Colorado, who acted as chairman of arrangements. John Kendel of Denver acquitted himself in his usual genial manner as toastmaster. The musical program was furnished by two of our own Southwestern groups in attendance at the Conference—

the A Cappella Choir of Tulsa, Oklahoma, under the direction of George Oscar Bowen and the String Quartet of Springfield, Missouri, under the direction of James Robertson. A chorus from the Senn High School, Chicago, also favored us with a group of selections. All organizations were enthusiastically received.

In this short letter following so closely after the Conference, I shall not try to give any resumé of the program, for I am sure you will find that elsewhere in the JOURNAL.

### Springfield, Missouri, 1935

Now our attention is turned with much interest to the program of the Southwestern Conference in early April of next year at Springfield, Missouri. R. Ritchie Robertson, Director of Music at Springfield, extended the cordial invitation from Springfield in behalf of the schools, the Chamber of Commerce and other organizations, to meet with them, thereby fulfilling the promise of 1933. The invitation was unanimously accepted.

The building of a program that will be a great event of interest to all music educators of the Southwest will be no small undertaking. Your suggestions will be gratefully received.

FRANCES SMITH CATRON, *President*  
 Ponca City, Oklahoma

### The 1934 Yearbook

will contain exceptionally valuable material covering practically all phases of music education. Pre-publication orders price to Conference members \$1.50; price to non-members \$2.50. Send your order to

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# New Conference Publications

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(Research Council Bulletin No. 16)

Report of the Research Division of the Commission on Costs and Economic-Social Values of Music Education. Mimeographed copies now available. Printed copies ready soon.

## Music Rooms and Equipment

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## Music Materials for Small Instrumental Ensembles

A SURVEY

(Official Committee Report No. 3)

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Brief Reviews of the above publications will be found on page 8 of this issue of the Journal.

For complete list of Conference publications, see announcement on page 46.

## Music Educators National Conference

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# The School of Tomorrow

ERNEST G. HESSER

Director of Music, Cincinnati Public Schools

**R**ETRENCHMENT seems to be the order of the day. You and I have been obliged to curtail our personal expenses, and it is fitting and proper that school systems likewise shall trim and prune wherever expedient, in order to meet reduced budgets. So pruning has come into fashion, and school boards have trimmed and pruned and lopped off branches until, in some cases, it seems that only the bare trunk of the tree of learning has been allowed to remain.

Did you ever see a farmer at work with his pruning shears? What does he cut off? The live shoots? The sturdy new green shoots? Certainly not. He lops off the dead ones, those that no longer bear fruit. He does that which will benefit next year's crop. It seems to me, that we school people might learn much from the farmer, keeping in mind, when pruning the curriculum, the effect of *our* work upon next year's crop—the next generation.

We have been prone to sacrifice first those subjects which were last added to the curriculum, such as music and art, not considering the effect of this upon the citizens of tomorrow. In other words, we have been cutting out some of the new, live shoots—the fruit-bearing branches. To me, the live shoots in the curriculum are those which endure. First, the tool subjects—reading (including spelling), mathematics, physical welfare and character education; second, those studies which make for the fuller emotional and spiritual life—literature, art and music. These subjects are vital, fundamental. They function throughout life, in the lean years and in the full years; in times of economic stress as well as in times of prosperity. They contribute in largest measure toward a wholesome and contented social and political organization.

The place music will occupy in the schools of tomorrow will, of course, be determined by two factors of that tomorrow; namely, its social order and its economic order. That the coming economic order will bring increased leisure, goes almost without saying. It is also self-evident that the social order, in an economic era providing for much leisure, must be guided and cleansed and guarded from those disturbing tendencies which lead to chaos.

NOTE: This is an abstract of an address delivered by Mr. Hesser at the twenty-eighth annual convention of the Ohio Congress of Parents and Teachers, Cincinnati, October, 1933.

How can the schools help? By training for vocations? Possibly. But the school of tomorrow will probably train for avocations in preference to vocations—for the wise occupation of leisure time. And so in its curriculum will be not fewer, but more music activities. Singing, the universal musical talent, will be stressed as never before, from the primary grades through the high school. Children will be steeped in folk music and in art-song literature, participating in larger choral groups and also in the more intimate ensembles—duets, trios, quartets and the like. Small instrumental ensembles, also, will be stressed and chamber music organizations encouraged in high schools, for these smaller groups are readily assembled in the home and form the link between school music and home music. From these home groups must spring community activities, choruses and orchestras, which perform, not for remuneration, but for the love of the art and the pleasure of associating with persons similarly interested.

~\*~

Equal in importance to the choral and instrumental instruction will be the so-called music appreciation classes. In fact, these courses in music literature will have a wider appeal and function than the performing groups, since both performers and non-performers will be included in the audiences of the future. But the listening lessons will probably be conducted in a way different from the present one. There will be more hearing of the music itself than learning of facts *about* the music and the composer. The music will be permitted to bear its own message, and thereby do more to make the listeners discriminating and musically sensitive than any amount of lecturing can do.

These listening lessons should be included in the music instruction of all grades in the elementary school, required of all freshmen in the high school, and should further be open to all upper classmen. The courses should earn no credit, but should be offered to provide the foundation for a desirable culture in adulthood.

There will be need that one other phase of music work should be stressed in the schools of tomorrow. That is the art of composition. Instruction should begin in the primary grades—the teacher guiding the children in thinking



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 No. 8—College Entrance Credits and College Courses in Music....15  
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 No. 13—Newer Practices and Tendencies in Music Education...15  
 No. 14—Amateur Music.  
 See announcement on page 44 for additional bulletins.

## Official Committee Reports

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 Costs and Economic-Social Values of Music Education. Material compiled and made available by the Commission on Costs and Economic-Social Values in Music Education. List on request.

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short, one-phrase thoughts—and should be continued through the four years of the high school in connection with the harmony courses. In other words, the public schools must be the agency to stimulate musical composition and to discover composers in embryo.

These are, of course, the ideas of one mind only. You may or may not agree with me. But of one thing I am certain. All will agree that the schools must make some provision to keep the leisure of the next generation wholesome and uplifting.

## "Loudlie Sing Cuckoo"

GEORGE J. ABBOTT

Director of Music, Elmira, N. Y.

AT the risk of being considered an iconoclast—which I am not—I think it is about time that we call a halt and evaluate this craze for a cappella singing which has swept the country.

Being Americans and therefore enthusiasts, perhaps it is to be expected that the pendulum would swing to the extreme in this respect, but why should it remain in *status quo*?

At the outset it should be affirmed that there is nothing wrong with a cappella singing *per se*. No doubt it is the acme of perfection in vocal music. However, there are certain elements connected with it, which, to say the least, are contradictory.

In the first place, the music of Palestrina and other of the old school composers was never intended for concert performance but for the church, where it is rarely performed these days with but few exceptions. Of course this argument does not apply to the later writers of madrigals, etc.

I have yet to be convinced that post-adolescent children really enjoy this type of music, but feel rather that it is a tribute to the personality of their director, which makes them willing to spend the endless hours in drill necessary before public performance is possible. Perhaps the fascination of intricate counterpoint and its mastery is comparable to the satisfaction experienced in solving a cross word or jigsaw puzzle. Then, too, perfect harmony is its own reward. Nevertheless, much of this music does not express the joyous optimism of youth, nor is it couched in the modern idiom. Ho-heigh-ho, fa-la-la, sing cuckoo, *et al*, are all fol-de-rol! It will be contended that the words are of no importance. Granted; but why not sing something where the words are charged with definite meaning and have been beautifully set to music?

The average audience can rarely survive a complete a cappella program. In spite of a variety of selections, lovely tonal effects, and contrasts there still remains an inevitable sameness which is extremely difficult to overcome. I have

a deep-seated conviction that we can satisfy our audiences without lowering standards.

Why cast aside all music which needs accompaniment for effective rendition? The accompanying medium need not be a crutch. There is a wealth of material full of vitality and emotional value which should be brought within the experience of our young people. Judging by the majority of programs, most directors seem to consider such music anathema according to present-day standards.

The custom of using variations of church habiliments for public concerts by an a cappella group is about as incongruous as outfitting them with baseball suits for service in the chancel. Uniformity in appearance is to be commended, however, if it is of an appropriate nature.

It is interesting to observe one movement after another which affects public school music for a time. We will recover from the present malady, and, no doubt, much good may come of it.

The wise supervisor, if he is riding this hobby, might better dismount and plan a balanced program of activities which will take care of all the pupils, in so far as this is possible of attainment.

Lest there be skeptics who might feel that I am opposed to a cappella singing because my own charges cannot do it, let me assure them to the contrary. They can and do much of it in rehearsal but only occasional numbers on public programs for variety.

Now for the deluge!

C. A. Peacock, director of the well-known Ottawa High School Orchestra, died April 2. Mr. Peacock was one of the best-loved citizens of Ottawa, where he was director of music for fourteen years. He was known throughout the country for his musicianship and the achievements of the Ottawa High School Orchestra, which he conducted. The latter won first honors at the National Orchestra Contests in 1933. Mr. Peacock was born in Kansas and was a graduate of Ottawa University. Before taking his position in the Ottawa high school he held positions at Nebraska Military Academy, Lincoln, and in Syracuse, Kansas, high school. Mr. Peacock was a World War veteran of the United States Marine Corps, and was a member of the First Regiment Marine Band.

Music Supervisors Journal



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## BOOK AND MUSIC REVIEWS

Conducted by WILL EARHART, *Director of Music, Pittsburgh, Pa.*

### Music Teachers National Association TWENTY-EIGHTH VOLUME OF PROCEEDINGS

I HAVE before me the current Volume of Proceedings of the Music Teachers National Association. This association, organized in 1876, has since 1906 issued an annual yearbook, and it is no exaggeration to say that these twenty-eight volumes contain the finest source material easily accessible for the student of American music education dealing with the present century. They cover all fields of music teaching, private and public, college and conservatory.

Dipping into the present volume at random as I did, the reader feels at once a growing interest for two reasons—the writers are highly qualified to represent their subject, and they know how to write. The book reads itself.

Being interested in church music, organ, violin, voice and general music study, I read the articles on these subjects by Dunham, McCutcheon, Rosborough, Skilton, Titus, Burleigh, Sametini, Hanson, Strunk, Butler, Leighton, Morvan, Buck, Wilcox and Brinkman—I cannot mention them all—but these names certainly stand for authority. The article on the use of syllables in music reading by Karl W. Gehrken should be read by all who have any intention of discussing this controversial subject.

The second part of the book is devoted to committee reports, handled, not in a dry and matter-of-fact fashion, but so as to make clear the issues involved in such matters as American Music, Community Music, Musical Libraries, Organ and Choral Music, Applied Music Study, and Tests and Measurements. They are the result of study and research.

There is also a splendidly written report by the secretary, D. M. Swarthout, giving a resumé of the doings of the convention at Lincoln. This book should be in general circulation among music teachers, and a copy should be in every library.—EDWARD B. BIRGE.

### For the Conductor

HANDBOOK OF CONDUCTING. Hermann Scherchen. Translated from the German by M. D. Calvocoressi [Oxford University Press; Carl Fischer, Inc., Sole Agents for the U. S. A. Price \$3.00].

A BOOK of such proportions as this deserves pages in review. Briefly treated the work can hardly be characterized, much less described.

The title suggests a practical treatise. If by "practical" one understands giving small directions for immediate application to small details, he will be disappointed. The work is practical only in the sense that any basic treatment of a subject is practical. It seeks depth rather than immediacy.

The work first discusses the conducting function, with respect to psychological and aesthetic aspects, and the musical equipment needed. The instruments of the orchestra are next exhaustively considered as expressive agencies that must both be thoroughly known to, and be intelligently used and integrated

by, the conductor. A wealth of illustrations from classical and modernistic compositions here supports the writer's remarkably penetrating, informed, and informing, discussions. Himself a conductor of renown, he naturally sees his subject from a "practical" standpoint. In a later section he treats of the technique of conducting. Even here, however, the rudiments of baton technique are not systematically set forth; but on the other hand, there is a mine of information and suggestion with respect to certain features of that technique, such as, "The pause and the endbeat," "Pause and caesura in the interpretation of melody," "Period-division by means of upbeats and endbeats." This section, too, is abundantly supplied with musical excerpts that point the author's discussion.

Few who receive the JOURNAL will ever rise to the plane of conducting reflected by this text. Anyone who interprets any music through the baton will, nevertheless, find both his musicianship and his conductorial power quickened by contact with the musical intelligence that shines forth in it.—WILL EARHART.

### 5921 Questions About Music—and the Answers

WHAT DO YOU KNOW ABOUT MUSIC? Albert E. Weir [D. Appleton and Company, New York, N. Y. \$2.00].

THIS is No. 28 of the *Whole World* series of music books, and is printed in the format of that series. The first and largest section of the book, consisting of 189 pages, is taken up with questions. These are distributed under such titles as *Stringed Instruments*, *Percussion Instruments*, *Chamber Music*, *Singing and Song Composition*, *Musical Theory*. The questions are designed, one fancies, both to arouse curiosity and give direction to it. "Who wrote the earliest music for the piano?" "What is the title of two remarkable piano suites, inspired by Andalusian folk songs and dances, composed by Isaac Albeniz?"

Answers to 5921 questions occupy the second edition of the book. A copious *Bibliography*, somewhat indiscriminately chosen, follows; and an *Index*, which wisely refers the reader to the questions, from which he is guided to the answers, closes the book. It has considerable value for purposes of popular ready reference.—WILL EARHART.

### Music Terms

MUSICAL WORDS EXPLAINED. Harry Farjeon [Oxford University Press; Carl Fischer, Inc., Sole Agents for U. S. A. Price 40c].

The "Man in the Street," who listens to music broadcasts, needs to know what are Harmony, Counterpoint, Suite, Rondo, Symphony, Cadenza, Key, Madrigal, Phrasing, and other such things that are mentioned to him in explanations that do not explain. Mr. Farjeon strives to enlighten him, but the rope he lets down from his pinnacle does not appear to reach the upstretched hands. Good reading, however.—WILL EARHART.

### Historical

SOME MUSICAL BACKGROUNDS OF PENNSYLVANIA. Marian Bigler Good [Marian Bigler Good, Patton, Pa.].

THE Chairman of the American Music Department of the Pennsylvania Federation of Music Clubs has gathered here some out-of-the-way information that has far more than state-wide significance. It must not be forgotten that Francis Hopkinson, who wrote our first published American songs, was a Pennsylvanian and intimate friend of Benjamin Franklin; that the Moravians in Bethlehem hold extraordinary place in the early musical annals of America, founded in 1744 a musical guild or Collegium, and are responsible for a musical tradition that now survives in the famous Bach Festivals; that the Ephrata Community cultivated hymn-writing and published a hymn book in 1747; that Stephen Foster was a Pittsburgher; that Ole Bull founded a short-lived colony in the state; and that Ethelbert Nevin was one of an important Pittsburgh family.

Mrs. Good writes in an intimate, informal vein, as one writing about homeland affairs, but under the pleasant narrative is much worthwhile information.—WILL EARHART.

### Musical Capacity Studies

MUSICAL CAPACITY MEASURES OF CHILDREN REPEATED AFTER MUSICAL TRAINING. Hazel M. Stanton, Ph. D. and Wilhelmine Koerth, Ph. D. [University of Iowa, Iowa City, Iowa].

THE title is fully explanatory. The retests were made at intervals of three years, during which period the pupils received 216 half-hour lessons. Comparisons with similar measurements of adults, reported earlier, are given. To teachers, who are likely to rest in the faith that musical capacity is improved by instruction, this particular study must hold greatest interest, and few will be willing to rest in ignorance of results that, to be conclusive, have had to wait upon the slow passage of many years.—WILL EARHART.

### Secondary School Music

MUSIC THROUGHOUT THE SECONDARY SCHOOL. Margaret Donington [Oxford University Press; Carl Fischer, Inc., Sole Agents for the U. S. A. Price 85c].

THE author is music mistress in the Mary Datchelor School (for girls), in South London.

Lest the title mislead American readers, we may say that the book outlines a course in music that extends through the *Lower School*, the *Middle School*, and the *Upper School*; thus including pupils of ages ranging from four years (in kindergarten) to eighteen years.

While the book outlines content and procedures with considerable definiteness, the author never loses sight of ultimate aims, as defined in terms of the subjective development. Percussion band, rhythmic training, creative work, and appreciation enrich the course. Nevertheless, factual instruction appears at



times to overbalance education. This is possibly because English educational authorities will approve, since the course thus prepares for the *First Examination*. In the Mary Datchelor School the spirit of the instructor doubtless overcomes the slightly academic cast that occasionally appears.—WILL EARTHART.

#### Chamber Music

CHAMBER MUSIC IN AMERICAN SCHOOLS. Charles W. Hughes [Privately Printed].

WITH the rapidly growing interest in chamber music and chamber ensembles, a book bearing the above title cannot help create a strong desire on the part of all who see it to examine its contents. As I read its two hundred pages my interest waned a bit until I reached chapter VIII, the title of which is the same as that of the book. Up to this point the author has included a treatise on facts and conditions which lead to our present situation. Quoting the author in his summary of the early chapters, "We have studied the forces which brought musicians together: the search for security, for money, for fame. We have seen the power of patronage in attracting groups of musicians to this or that court, forming effective groups of performers which could and did perform as ensembles, as chamber music groups, and as orchestras. Other chapters attempted to show how musicians were trained to play their parts, what they were expected to know, and how they were taught."

In the last fifty pages of the book Mr. Hughes discusses problems that bear directly upon everyone of us as teachers, parents, or students. Through chamber music ensembles much has been accomplished for mind and soul, yet a much larger development is in store for the future. Typical headings of paragraphs are: "Obstacles to the Practice of Chamber Music," "Inadequate Preparation of Music Teachers," "The Individual Lesson Versus Class Instruction," "Advantages of the Chamber Music Group," and many others.

A most helpful bibliography containing a treasure chest of information completes the book. It has the names and dealers of books on music history, theory, music education; it lists music for unusual instruments such as lutes, recorders, gambas; places to buy unusual instruments, and other valuable information.

GEORGE E. WALN

#### The Mediæval Modes

A. Madeley Richardson [The H. W. Gray Co., New York, N. Y. \$2.00].

THE book is as thoroughly competent as it is timely. It is a textbook on the "melody and harmony" of the mediæval modes "for the use of the modern composer"—the quotations are from the sub-title—and owes much of its distinctive character, and its clarity and helpfulness, to the fact that it deals with the modes harmonically instead of contrapuntally. The book is inscribed to John Erskine and there is a *Foreword* by Rubin Goldmark. Abundant illustrative excerpts from old writers, pointed discussions and explanations, and a number of melodies for harmonization, are given successively for each of seven modes. Altogether, no one has done this particular task better, and few, if any, so well.—WILL EARTHART.

May, Nineteen Thirty-four

#### Guide to Bach's Music

THE MUSIC OF BACH: AN INTRODUCTION. Charles Sanford Terry [Oxford University Press; Carl Fischer, Inc., Sole Agents for the U. S. A. Price \$1.25].

NO review is needed of another book on Bach by the eminent English scholar. The musical and literary worlds have long since learned what to expect.

The book is dedicated to the one other who stands with this author as an exponent and historian of Bach, namely, Albert Schweitzer.

The author states: "These pages . . . offer a plain, non-technical guide to one of the largest expanses of musical thought planned by a human brain. I use the word 'guide' advisedly. For my purpose is indicative rather than expository."

The music is related "to the circumstances of his [Bach's] life." Bach's instrumental music receives four chapters, his vocal, five. With characteristic thoroughness the author generously appends three tables: The Organ Music; The Clavier and Cembalo Music; the Chamber Music.—WILL EARTHART.

#### For the Music Library

THE MUSICAL PILGRIM. Edited by Sir Arthur Somervell. BEETHOVEN, Frank Howes; STRAVINSKY—The Fire-Bird and Petrushka—Edwin Evans; THE CHAMBER MUSIC OF BRAHMS, H. C. Colles; BRAHMS — THE SYMPHONIES, P. A. Browne [Oxford University Press; Carl Fischer, Inc., Sole Agents for the U. S. A. Price 75c each].

THESE books should sell widely in times of depression, because at a small figure they provide a series of engaging and dependable studies that greatly enrich any musical library. True, equally authoritative treatises—and much more extensive ones—can be found on many of the subjects in musical dictionaries, histories, and other volumes. But there they are entombed; here they are at your hand. Moreover, equal treatment of all the topics is not by any means easily found.

As space is wanting we will forego separate review of the volumes. Lest

the title *Beethoven* may be misleading, however, we may say that the topics included in that book are the Second and Third symphonies, the piano concertos in G and E-flat, the Violin Concerto, and the "*Heiligenstadt Testament*."—WILL EARTHART.

#### Another Mozart Book

MOZART. Sacheverell Sitwell [D. Apple and Company, New York, N. Y. \$2.00].

ANOTHER book on Mozart is not likely to arouse eager expectations. Even the distinguished reputation of the author, in this case, gave little promise of the merits found, because his reputation rests upon achievements in the history of art, not that of music.

The fresh values in this book arise from the fact that, first, the author interprets Mozart and his music in the light of the Rococo art-climate that prevailed in the eighteenth century, with its elegance and grace—in short, as a product of his age—and, secondly (which is often but a local application of the same principal), studies Mozart's music from the standpoint of the mental content of the composer, as affected by his individual contacts, his experiences and environments. As the author of a noted history of the art of that period in Austria and Germany, Mr. Sitwell has saturated himself with that feeling. The outcome now is a discerning, discriminating discussion of Mozart's music and Mozart's musical mind that adds something to the most seasoned student's appreciation. All biographical facts of importance are woven into the tale, but the book is essentially an art-study.

The book is in twelve chapters, with *Bibliographical Note* and *Index*. Five chapters in the body of the book treat separately of Mozart's *Chamber Music*, *Concertos*, *Church Music*, *Symphonies*, *Operas*. One doubts whether sympathetic discernment and felicitous expression can go further than in these and other chapters. A few quotations must represent their quality. In the chapter on *Chamber Music* he mentions, as absent from Mozart's quartets, the "delightful Arabesque" of many of his pianoforte sonatas, and says of these latter: "In them we are reminded of the most delicate Rococo

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decorations; they may be like the finest stucco-work, but their prettiness, grace, and rapidity make us forgive them for being fashioned out of a substance that is little better than sugar. They have as well, a poetical, an Arcadian simplicity." And further on: "Neither has anyone, except Mozart, had such power in imparting a quality of ephemeral beauty, so that, in a serenade or cassation, the impression is given that this is the most beautiful little thing ever heard and that it was only meant for a single performance, and no more than that. This is, indeed, one of the chief things about Mozart, for his extraordinary care for detail made some of this most seldom heard experiments into true masterpieces of their kind." In comparing Mozart's symphonies with those of Haydn he writes: "Mozart is more delicate, less earthly. The perfection of beauty is to be found in his andante. He has, there, an angelic, a seraphic tranquillity; a peace in which, as it were, you would hear Haydn breathe."

Many individual compositions are studied with fine critical acumen in the course of the chapters. The style is vivacious and engaging, making a pleasant book in manner as well as matter.—WILL EARTHART.

#### From the National Bureau

THE PAID WORKER PLUS THE VOLUNTEER IN MUSIC. C. M. Tremaine [National Bureau for the Advancement of Music, 45 W. 45th St., New York City].

WHILE this booklet deals primarily with the motivating philosophy of the National Bureau for the Advancement of Music, the central thought has broader application than to the field of music, as it has direct bearing on various educational and welfare problems confronting society in general. The general subject is something that is quite likely to receive increasing attention from all who are concerned with our educational and social developments. The attractively printed booklet includes a section describing certain phases of the Bureau's coöperation with various volunteer organizations, with generous reference to the Music Supervisors National Conference, which the Bureau has served in various capacities. The effect of the whole is a rather convincing presentation of the theory which has been demonstrated specifically in the field of music by the Bureau. The booklet deserves more extended comment than is possible in this issue. It is recommended to thoughtful readers not only for its interest in connection with matters pertaining to music education and the Conference, but also as an exposition of principles which, to say the least, deserve earnest consideration entirely aside from the direct application to the institution in whose interests the booklet is published.

#### Theory

ALL ABOARD FOR THEORY-LAND. Reginaldus Loofbourow, [Lawdale Publishing House, Inc., Chicago]. A very well printed and attractive paper bound book of some fifty pages. Some of them are blank, for review and recitation entries; most carry definitions and illustrations of facts or elements of musical theory. Attention is directed exclusively to symbols, the presentation being quite abstract and as unrelated to the tonal material of music as if the subject matter were reading, writing or arithmetic.—HULDAH JANE KENLEY.

#### Harmony

STUDENT'S HARMONY BOOK. Preston Ware Orem [Clayton F. Summy Company, 429 South Wabash Avenue, Chicago, Illinois. Price \$1.25].

THIS book on harmony offers more that is new in manner than in matter. By a bright and genial address, the noted author seeks to remove a sense of solemnity and mystery from the mind of the student. He is wholly successful in that effort, and the book is bright reading and happy instruction. Modulations into next related keys and augmented sixth-chords fix the farthest boundary in what is avowedly an elementary course. Aside from manner, a slight innovation is represented in qualifying intervals as major, minor, or other, only in connection with the triads which they so qualify. Exercises are musical but are practically all in quarter-notes and half-notes. Open, readable print, added to the style, make it a pleasant book to study.—WILL EARTHART.

CONTRAPUNTAL HARMONY FOR BEGINNERS. C. H. Kitson [Oxford University Press; Carl Fischer, Inc., Sole Agents for the U. S. A. Price \$1.50].

A BOOK by this master, however small, is always an important addition to musical literature. No higher praise can be given the present volume than to say that it is a worthy addition to the author's distinguished earlier writings. It is written in order to relieve the melodic barrenness of the beginning student's work in harmony. That a firm grasp on right harmonic progressions is prerequisite to the study of counterpoint the author concedes; but also he states that "the study of contrapuntal texture may be deferred too long." This book, then, is complementary to the early study of harmony, and is intended for use as a companion text to the author's *Elementary Harmony*. No better textbooks can be found.—WILL EARTHART.

#### A Cappella Singing

THE ART OF A CAPPELLA SINGING. John Smallman and E. H. Wilcox [Oliver Ditson Company, Inc., 359 Boylston St., Boston, Mass. Price \$2.00].

IT would be difficult to imagine a more thoroughly helpful book than this. It sets out to give all the information necessary to the development of effective and beautiful unaccompanied singing and it does just that, and does it with precision, clarity, and economy of statement.

The distinctive feature of the book is the inclusion of sixteen compositions from standard a cappella literature; and these, by generous and meticulous markings, are made to serve as studies for the practice of the technical processes explained in the text. Breathing, vowel sounds, consonants, are practiced, too, in separate exercises, in advance, but with "Vowels Introduced by Consonants," the compositional investiture begins, the study being Byrd's *Ave Verum Corpus*. In clear print, without cluttering the page, two extra lines of text appear. One is the text phonetically spelled, the other the singer's vowel sounds, thus:

Ah-vay vay-roo . . (m)

Ah ay ay oh

With this illustration the treatment of other topics can be imagined. A few of these others are: Two Tones on One Vowel Sound (*How Shall I Fitly Meet Thee? Bach*); Tuning Sustained Chords

(*Adoramus Te, Palestrina*); Agogic Accent, (*Lo, How a Rose E'er Blooming, Praetorius*); The Shape of Long Phrases (*Since First I saw Your Face, Thomas Ford*).

There are many more. Each piece is very completely analyzed, by several pages of text, before the music is presented. The thoroughness is beyond praise.

Every teacher of choruses or choirs should have this book; and if it could be used as a text in the hands of high school chorus members, under the direction of a good teacher, the day of musical singing over the land generally would be brought much nearer.—WILL EARTHART.

THE A CAPPELLA CHORUS. Griffith J. Jones and Max T. Krone [Witmark Educational Publications, 619 W. 54th Street, New York City. Price 60c].

VOLUME II, which bears the subtitle, *Gems of Antiquity*, is the final issue in a notable series of six volumes. Or perhaps it is not final; for it is difficult to see why there should not be a long succession of small books of the kind. They are not so large that their purchase entails a five-year commitment, nor so fragmentary as to require constant provision of additional materials.

The admirable qualities that have distinguished all the other volumes pervade the present one. Its particular musical range is indicated by its sub-title, and by the fact that its eighteen compositions for mixed voices are almost all for three parts. The two exceptions are *A Wooing Song of a Yeoman of Kent's Son*, by Ravenscroft, which employs a baritone solo over S. A. B. accompaniment, and has a four-part Refrain; and an admirable arrangement of Foster's *Beautiful Dreamer* for tenor or soprano solo with S. A. B. humming accompaniment. Practically the entire book is for S. A. B.—"B" for Baritone—tenors being provided for by higher octave notes when the baritone part goes below their range. It is an exceedingly useful book for the early levels of a cappella work.—WILL EARTHART.

#### Choir Training

THE AMATEUR CHOIR TRAINER. Henry Coleman [Oxford University Press; Carl Fischer, Inc., Sole Agents for the U. S. A. Price \$1.20].

THE professional as well as the amateur can derive help from this book, for it discloses that discrimination in choice of methods and materials, and that adroitness in presentation, that capable teachers develop by experience. Such mastery, too, always takes an individual cast, and thus holds something for the enrichment of others.

The choir in point is a boy-choir. Among nineteen chapters here are *Elementary Voice Training; Enunciation; Balance; Blend; Sight-Reading; The Boy's Changing Voice; The Organ: Its Use and Abuse*. These suggest values to others than trainers of boy choirs. The author is organist at Peterborough Cathedral, and Harvey Grace, organist at Chichester Cathedral, contributes an approving Foreword. There is also a four-page bibliography.—WILL EARTHART.

ROUNDOABOUT BOOK. Bob and Ted Maier. [Riker, Brown & Wellington.] A second book of story, tune and ferocious picture. Two years have added more chords, a sense of form, control of clef and general command of musical tools.



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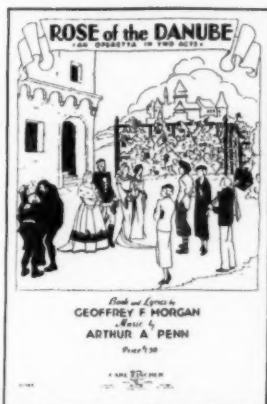
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**THE CLARENDON SONG BOOKS.** (1) The Boys' Book of Songs, No. 1; (2) The Boys' Book of Songs, No. 2; (3) The Clarendon Song Books II-A. Edited by W. Gillies Whittaker, Herbert Wiseman, and J. Wishart. [Oxford University Press.] Those who have known previous Clarendon books will welcome the appearance of additional volumes. They may not be suited to constant use in our schools but are superior, authentic sources for folk and art songs frequently needed for special purposes.—HULDAH JANE KENLEY.

**SCENES FROM HAYDN'S "SEASONS."** Arranged for Female Voices and Piano (or Strings) by W. Gillies Whittaker. [Oxford University Press.] Space forbids detailed report on this volume. It is, besides, superior beyond praise. There is no apparent reason why a serious High School Girls' Choral Club should not be able to perform it acceptably, to their own eternal good.—HULDAH JANE KENLEY.

**DICKORY'S HORSE.** Anne Harding Thompson. [H. W. Gray Co.]

A collection of six charming songs for "singing and acting", delightful for rhythm plays. Dalcroze teachers will permit children to improvise their own games though each song is accompanied with suggested action for those who wish to use them. The emphasis on English subject is offset, we believe, by the real charm of the melodies and harmonies.—SUSAN T. CANFIELD.

**MOTHER GOOSE SUITE.** Lewis Henry Horton [M. Witmark & Sons, New York]. For three voices unaccompanied. The suite includes *Sing a Song of Sixpence*, *Old Mother Hubbard*, *Little Boy Blue*, *Five Little Pigs* and *Hickory, Dickory, Dock*. Clever, interestingly varied and amusing.

### More Choral Octavo

This department, because of obvious limitations of time, space and endurance of the reviewers, can give no more than brief mention of a relatively small number of publications selected from the mass of octavo material issued by the various publishers. Among the new issues recently received are the following:

**CLAYTON F. SUMMY:** (1) *Robin Good-fellow*, madrigal for mixed voices by Ioworth W. Prosser; (2) *The Christmas Bells*, old French carol arranged for S.S.A. by Esther H. Goetz; (3) *Angels and Shepherds*, Bohemian carol arranged for S.S.A. by Esther H. Goetz; (4) *Sweet as the Rose*, waltz song by Jessie L. Gaynor, arranged for S.A. by Preston Ware Orem.

**ARTHUR P. SCHMIDT CO.:** Three-Part Women's Voices: *Now is the Month of Maying*, Frances McCollin. Two-Part Song: *Spring Marching*, text by Gena Branscombe, Bach-Branscombe. Unison Song: *Under the Greenwood Tree*, text by Shakespeare, Cuthbert Harris. Unison, Two-Part or S.A.B., School Edition: *To a Wild Rose*, arranged by Paul Ambrose, Edward MacDowell. Old German Melody arranged as a two-part song: *O God, Whose Presence Glows in All*, arrangement by W. R. Voris.

**THE H. W. GRAY COMPANY:** For mixed chorus: *Is this the Way to Bethlehem?* Italian folksong arranged by Clarence Dickinson, a naive, delightful bit, with folk character left unspoiled though developed with interesting variety; *O Nightingale, Awake!* a Swiss folksong arranged by Dickinson with beauty and sensitiveness. For male chorus, unaccompanied, Channing Lefebvre has arranged the Catalan carol, *Winter with its Ice and Snow*, with delightful simplicity and fitness.

**E. C. SCHIRMER:** For mixed voices: *Hosanna to the Son of David*, Orlando Gibbons, (1583-1625); *Angels o'er the Fields were flying*, the beautiful old French carol with the Gloria refrain, given with both French and English texts; *Wassail Song*, (Wassail, wassail, all over the town), Gloucestershire carol arranged by Katherine K. Davis; *The Cobbler's Jig*, a rollicking seventeenth century English air arranged by Katherine K. Davis.

For men's voices: *A Babe so Tender*, old Flemish carol arranged by Robert W. Manton; *Choruses from Ruddigore*, Arthur Seymour Sullivan, arranged with four-hand piano accompaniment by Archibald T. Davison; thirty-eight pages of characteristic Gilbert and Sullivan for competent men's choruses wanting something more than brief ditties.

Choral Songs for Women's voices: (1) Two carols with descants—*Good King Wenceslas* and *The First Noel* arranged for unison and two-part chorus, with piano accompaniment; very useful additions to the Christmas repertoire of any elementary or secondary school; (2) *The Old Woman and the Pedlar*, English air arranged by Katherine K. Davis for S.S.A.

A cappella Repertorium for Women's Voices: (1) Two English Madrigals—*My Bonny Lass*, Thomas Morley and *Adieu Sweet Amaryllis*, John Wylbie, each for S.S.A.A. (2) Bortniansky's *Lo a Voice to Heaven Sounding*, for S.S.A.A. (3) Cesar Cui's *Radiant Stars, above the Mountains glowing*, for two sopranos and three altos. (4) *Little Shepherd Boy*, a two-part chorus for treble voices by Katherine K. Davis, who arranged the other items of this repertoire.

### Faux-Bourdon and Descant

**EIGHTEEN FAUX-BOURDONS AND DESCANTS** for well known hymn tunes, *Alfred Whitehead*. [Carl Fischer, Inc., New York.] Chosen at random, mention may be made of (1) *Adeste Fideles*; (2) *Abide With Me*; (3) *O Come, Emmanuel*. Each hymn is presented in its standard harmonization and again with the melody "in some other part than the soprano, usually the tenor". The book merits study by high school choralists for a cappella use, to give choruses practice in sustained singing, intimacy with the simple dignified beauty of fine hymns, and tenors a comfortable melodic vehicle.—HULDAH JANE KENLEY.

### Junior Choir

**THE JUNIOR CHOIR ANTHEM BOOK**, for unison voices with optional alto. *Carl F. Mueller and Lenore A. Mueller*. [White-Smith Music Publishing Company, Boston.] This collection of twenty-some anthems bears the marks of fine musicianship and superior taste but is unmistakably for church rather than school use.—HULDAH JANE KENLEY.

### Piano

**FOR THE LITTLEST ONES.** *Alina R. Crummey*. [Clayton F. Summy Co.] There are many points at which the basic theory of this little book coincides with advanced methods of teaching piano to very young children. The songs are first learned by rote, sung by lull, found on the keyboard, and finally the score is related to the experience. Care has also been taken to avoid the later confusion resulting from the introduction of sharps and flats, by using first the key of D. The questions which come to mind, however, are:—First, Is the limitation to step-wise melody sufficiently necessary to offset the dullness of the resulting tunes, or would attention to the physical need of the small child to use the large muscles make more musical tunes possible? Second, Is there not a weakness in the immediate use of the 4th and 5th fingers of the left hand while delaying them purposely in the right hand? There is a field for just such material, incorporating physi-

cal, mental as well as technical demands of the period while not dulling natural good taste of children by using dull tunes. Miss Crummey has made a start in the right direction.—SUSAN T. CANFIELD.

**BEGINNER'S PIANO BOOK FOR OLDER STUDENTS.** *Buena Carter*. [Clayton F. Summy Co.] A very useful book in many respects, well suited to the older student. The tunes carry greater maturity, while more complete coordination is required early. The harmonization of melodies in the early pages is superior to that of the familiar tunes toward the end. Here perhaps too much attention is given to fundamental positions of tonic and dominant triads.—SUSAN T. CANFIELD.

**HYMN MELODIES FOR CHILDREN TO PLAY.** *Nell V. Mellichamp*. [The Willis Music Co.] Seventeen Hymn Melodies, treble clef only, for supplementary playing. Upward stems indicate use of the right hand and downward stems the left. Philipp in his *Scènes d'Enfants* uses the same device.

**SECOND BOOK OF TONES AND TUNES.** *Elizabeth Gest*. [G. Schirmer, Inc.] This is a collection of *Twenty-three Second Grade Piano Pieces* to follow *Tones and Tunes*, the first seven exercises of which are included for those who have not studied that book. The exercises are well devised to facilitate plastic wrist and arm movements. The simplest of the tunes used are Indian and Eskimo melodies in which the empty fifth for the left hand is felt as characteristic. Other numbers are small ones from Schumann, Haydn, Mozart, etc.—SUSAN T. CANFIELD.

### Choral

**MENDELSSOHN ALBUM.** *Come Unto Him*, arranged by *Michael Diack* [Oxford University Press; agents in U. S. A., Carl Fischer, Inc., New York. Price \$1.00]. Except for two hymns the fifteen compositions are all from Mendelssohn, evidently arranged for church use, with the time for performance stated for one hour. *Hear My Prayer* for soprano solo and chorus; *He Counteth All Your Sorrows*, for tenor solo and chorus, and *I Waited for the Lord*, duet for two sopranos with chorus, are included. Sources are given and the volume should be useful either for church choirs or in school chorus libraries.—HULDAH JANE KENLEY.

**THE BOYS AND GIRLS SONG SERIES.** Section One—Unusual Songs and Hymns. Edited by *Stanley Arthur Day* [A. S. Barnes and Company, Inc., New York. Price 25 cents]. The preface states that boys and girls themselves have had a large share in choosing the songs as expressing their religious feelings and aspirations. Footnotes give facts regarding the songs, composers or good procedure in performance. About half the eighteen songs are for four parts, mixed; about half are unison.—HULDAH JANE KENLEY.

### Cornet Solos

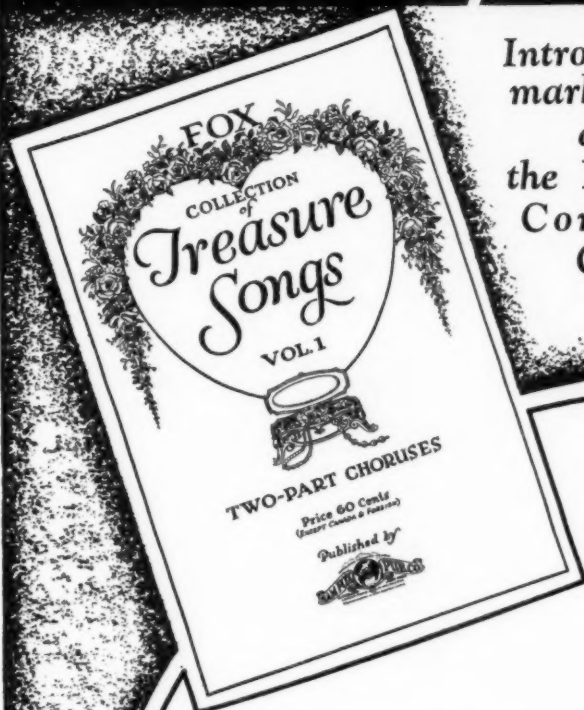
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NOBODY KNOWS THE TROUBLE I'VE SEEN..... Adapted by J. S. Zamecnik  
CRADLE SONG..... Johannes Brahms  
SONG OF THE DANUBE... Johann Strauss  
THE SPRING IS HERE AGAIN..... J. S. Zamecnik  
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LONDONDERRY AIR... Arr. by J. S. Zamecnik  
TALES FROM THE VIENNA WOODS..... Johann Strauss  
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MAIA BANG VIOLIN COURSE. *Maia Bang*. [G. Schirmer, Inc. Scale Tune Book, \$1.00; Book III, \$1.00.] The explanatory sub-title reads: "For Class Instruction in Public Schools, or Individual Lessons." The pedagogical features that reflect the public school aim are more in manner than in matter: i. e., the page is large, open, of juvenile appeal; the illustrations portray boys, and boys' hands; charts are graphically eloquent; directions are in second person and in engaging language; provision is made for issuing gold stars frequently. The technical material itself is admirably written, graded, and arranged, as we would expect from this distinguished author, but the approach represents the "logical gradation" as contrasted with the "psychological adaptation." Later, however, the musical interest is fed by duets for pupil and teacher, and by trios and quartets for individual pupils or for groups, all wisely selected and beautifully arranged, and sometimes composed, by the author. The teacher's book might disclose other features, such as a teacher's accompaniment for the very first studies, but the reviewer does not have it, or the Book II. Apart from the beginning, and, indeed, notwithstanding a little aridity there, the work is surpassingly good.—WILL EARTHART.

GRANDIOSE (Overture). *E. Delamater* [Rubank, Inc., Chicago, Ill.]. It starts with a *grandioso* and ends with a *gallop*, thus fulfilling some of the stock patterns of the little band overture. I was glad the composer missed the waltz with its vamp introduction, which places this piece a notch ahead of the others in its crowded class. It is really the best small overture I have seen for some time.—LEE M. LOCKHART.

DANCE MOVEMENTS FROM HANDEL. Edited by *J. Michael Diack* and arranged for small orchestra by *Stanley Chapple* [Paterson's Publications Ltd.; Agents in U. S. A., Carl Fischer, Inc., New York City]. The small orchestra of the average high school will find these Handel pieces most interesting. They are well arranged and demand only average high school playing skill. The easiest are a little easier than the Beethoven *Minuet in G* and the hardest are little harder.—LEE M. LOCKHART.

### Solos with Piano Accompaniment

CARL FISCHER, INC.: Violin and Piano. (1) *Coronado*—A Tango Serenade, Ellis Levy. Not difficult, but requires knowledge of positions; (2) *The Gypsy*, Ellis Levy. Difficult; (3) *Remembrance Serenata*, Edward Simon. Rather easy, but requires knowledge of positions. (NOTE: All possess musical merit.)

WITMARK EDUCATIONAL PUBLICATIONS: B-flat Clarinet and Piano, Alto Clarinet and Piano. *Valse Elegiac*, Carl Busch. An interesting melody, flowing and rhythmic.—LEE M. LOCKHART.

### Band

WITMARK EDUCATIONAL PUBLICATIONS: *Tango*, Albeniz. So far as I can learn this is the only band arrangement of the lovely Albeniz *Tango*. It should be a most welcome addition to band libraries both in and out of schools. Mr. Watson's arrangement does not lose the lightness and delicacy so characteristic of this piece.—LEE M. LOCKHART.

### Instrumental Ensembles

WITMARK EDUCATIONAL PUBLICATIONS: (1) For four violins. *Fiddlers Four*, arranged by F. Campbell-Watson. A dozen well known and much loved melodies are contained in Mr. Watson's compilation. The set is excellent for training young players of the violin. Score and parts are provided; (2) For String Orchestra. *Prelude and Toccata*, Bach. This excellent arrangement is contributed by George William Volkel; (3) For String Quartet. *Minuetto in F Major*, Schubert-Cafarella. Easy and interesting; (4) For String Trio (2 violins, cello). *Allegretto from Violin Sonata No. 6*, Mozart Trinkaus. Most delightful and not difficult; (5) For flute, oboe, clarinet, two horns, bassoon. *Scherzo from Piano Sonata*, Op. 2, No. 2, Beethoven-Cafarella. Very fine and not over difficult; (6) For two flutes, oboe, two clarinets, horn, two bassoons. *Reverie*, O. E. Dalley. Written especially for use in the schools; (7) For two flutes, oboe, two clarinets, two bassoons. *Serenade*, O. E. Dalley. Interesting dialogue and not difficult; (8) For two clarinets and bas-

soon. *Divertimento No. 2*, Mozart-Finney. Delightful; (9) For two trumpets and two trombones. *March*, Op. 62, No. 1, X. Scharwenka-Cafarella. Well done and, of course, much needed; *Kinderstück*, Op. 72, No. 1, Mendelssohn-Cafarella. Easy and well done; (10) For two trumpets, two horns, tuba (two trombones substituting for horns if desired). *Consolation*, Op. 30, No. 3, Mendelssohn-Schoenfeld; (11) For two trumpets, two horns, two trombones, baritone (or third trombone). *Song without Words*, Op. 102, No. 3, Mendelssohn-Cafarella; (12) For two trumpets, two horns, two trombones, tuba. *Hunting Party*, Op. 186, No. 1, Lange-Cafarella.—LEE M. LOCKHART.

### Piano

THE ROBYN-GURLITT. [Oliver Ditson Co., Inc. 75 cents.] Another sheaf from the Music Education Series, a collection of "Eighty-five Etudes to develop sight reading, pedal technique and rhythm with annotations and explanations for the teacher by Louise Robyn."

Of the limited number of piano pieces suited to piano class, two from Oliver Ditson should have special mention: (1) *What Grandpa Wrote*—four piano pieces by Percy Goetschius. (2) *Good-Night Good-Night*—piano solo by Bernard Wagness.

From G. Schirmer comes a Harold Bauer transcription of the *Finale from String Quartet*, Op. 33, No. 2, which will prove useful in the high school music appreciation class.—SUSAN T. CANFIELD.

## RECORD REVIEWS

PAUL J. WEAVER

### Orchestra

Victor has published recently the best available recording of the *Brahms 4th Symphony*; it is played by Stokowski and the Philadelphia Symphony. Mechanically it is a great improvement over the early electric recording for Victor by Abendroth and the more recent recording for Brunswick by Fiedler; one does not discard these older recordings, though, for they have interpretative values of importance. Stokowski's first movement is a bit rough and disjointed; his second is exquisite and his third very fine; the fourth he takes faster and more intensely than many conductors do, apparently taking literally Brahms "Allegro energico e passionato."

Collingwood and the London Symphony play, on Victor 4234, two charming bits from *Delibes' Le Roi s'Amuse*, the Pavanne and the Passepied. They are very well done.

Haydn's *Symphony in G major*, "Oxford," played by the London Symphony under Hans Weisbach, is issued by Victor as set M-139. This is one of the most charming and jolly of Haydn's works. The latter quality comes partly from the unexpected breaks in rhythm, of which much is made in the delicious minuet and in the final rondo. The name "Oxford" comes from the fact that this was written for the occasion when Haydn went to Oxford to receive an honorary Mus. D., which had been conferred on him at the instigation of Dr. Charles Burney. Splendid interpretation and recording of the work almost take one back to that occasion. (Why can't there be a definite numbering for Haydn's works? This symphony is listed by Pohl as Paris No. 10, by Wotquenne as No. 134, and in the Eulenberg edition as No. 92, and also as No. 16.)

*Handel's Water Music Suite*, an altogether charming and delightful conception, is finely interpreted and played by Sir Hamilton Harty and the London Philharmonic on Columbia 68146 and 68147-D.

Stokowski and the Philadelphia Orchestra have issued a new recording of *Sibelius' Finlandia* for Victor (7412), in which a brilliant reading is combined with a fine and very big-toned recording.

There are three fine new *Wagner* releases, all three deserving of a place in any good record library. Victor 7386 contains the *Fest March from Act II, Tannhäuser*, and the *Prelude to Act III, Lohengrin*, played by Stock and the Chicago Symphony. Brunswick 90201 and 90202 contain the *Prelude to Tristan and Isolde*, played by Furtwängler and the Berlin Philharmonic. Columbia 67994 and 67995-D contain the *Prelude to Act III, Die Meistersinger* (Reverie of Hans Sachs, Entry and Dance of the Apprentices, March of the Corporations), played by Pierné and the Colonne Orchestra.

The *Tschaikowsky Piano Concerto No. 1, B flat major, Opus 23*, is played by Arthur Rubinstein with the London Symphony under John Barbirolli (Victor set M-180). This replaces the early Columbia recording of the work, not only because of the better recording, but because Rubinstein gives a virile and stirring performance which was not approached by Solomon in the old set.

*Franck's Symphonic Variations for Piano and Orchestra* is played by Walter Gieseking and the London Philharmonic under Sir Henry Wood on Columbia 68126 and 7-D. The performance is brilliant on the part of both pianist and orchestra. The interpretation differs in many details from Cortot's for



# Papers and Addresses at the Chicago Conference

[This list affords an inviting "preview" of the 1934 Yearbook of the Music Educators National Conference. (Pre-publication price for the volume now available to members. See coupon on page 70.)]

## GENERAL TOPICS

- Social Betterment Through Art**, Ernest H. Wilkins, President, Oberlin College, Oberlin, Ohio.
- The New Culture and the New Era**, Philip LaFollette, former governor of Wisconsin, Madison.
- The Relation of the Arts to the Purposes of Democracy**, Alexander J. Stoddard, Superintendent of Schools, Providence, R. I.
- Fusion of Art Forces with Life**, Frederick M. Hunter, Chancellor, Denver University, Denver, Colo.
- Education Through Music, from the School Viewpoint**, C. H. Lake, Superintendent of Schools, Cleveland, Ohio.
- Education Through Music, from the General Viewpoint**, Rabbi James G. Heller, Cincinnati, Ohio.
- The Value of Music in Education**, Reverend D. F. Cunningham, Superintendent of the Archdiocesan Schools of Chicago.
- Music A Fundamental in Education (Address of Welcome)**, William J. Bogan, Superintendent of Schools, Chicago.
- Problems of Leisure, Lorado Taft**, Chicago.
- The Conference and the Leisure Time Program**, Osbourne McConathy, Glen Ridge, N. J.
- Music and the New Leisure**, Eugene T. Lies, National Recreation Association, New York City.
- Music and the New Leisure—Papers by:** Mrs. Elmer James Ottaway, President, National Council of Women, First Vice-President National Federation of Music Clubs; August J. Pacini, Lions International; Mrs. William Arms Fisher, President, American Choral and Festival Alliance; Mayme E. Irons, representing National Congress of Parents and Teachers; Harry F. Glone, Supervisor of Community Music, Recreation Commission, Cincinnati, Ohio.
- The Supervisor in Relation to Civic Agencies**, Augustus D. Zanzig, National Recreation Association, New York City.
- The Integrated Educational Program**, Will Earhart, Director of Music, Pittsburgh, Pa.
- Response to Address of Welcome**, Clarence C. Birchard, Boston.
- Our Conference**, Walter H. Butterfield, Director of Music, Providence, R. I.
- The Sectional Conferences—"Our Problems and Our Progress."** Symposium by the Presidents of the Sectional Conferences: Laura Bryant (Eastern), Frances Smith Catron (Southwestern), Charles R. Cutts (Northwest), J. Henry Francis (Southern), Fowler Smith (North Central), Arthur G. Wahlberg (California-Western).

## TEACHER TRAINING

- Psychology: The Foundation of Teaching**, James L. Mursell, Professor of Psychology, Lawrence College, Appleton, Wis.
- Training School Music Teachers: The Story of a Questionnaire**, Edna McEachern, State Teachers College, Upper Montclair, N. J.

## COLLEGE AND UNIVERSITY MUSIC

- Musicology in the American University**, Otto Kinkeldey, Cornell University, Ithaca, New York.
- Music in the Liberal Arts Program**, Carl Bricken, University of Chicago, Chicago, Ill.
- Round Table Discussion** led by Paul J. Weaver, Cornell University, Ithaca, N. Y.

## RESEARCH IN MUSIC EDUCATION

(Tests and Measurements)

- Research in Music Education**, Jacob A. Kwalwasser, Professor of Music Education, Syracuse University.
- Music Research and Modal Counterpoint**, Glen Haydon, Assistant Professor of Music, University of California, Berkeley.
- A Brief Report of a Prediction and Guidance Program in School Music**, Ruth Larson, Music Psychologist in the Public Schools, Rochester, N. Y.
- Research Applied to Creative Music and to Power with Rhythm and Rhythmic Notation**, Will Earhart.
- The Influence of the Study of Musical Talent on Trends in Music Education**, William S. Larson, Chairman of the Music Education Department, Eastman School of Music, Rochester, N. Y.
- An Experimental Study (of Intelligence, Music Talent and Music Achievement as They Influence the Music Program of the Junior High School)**, Mary Ethel Wise, Director of Music, Theodore Roosevelt Junior High School, Syracuse, N. Y.

## MUSIC SUPERVISION

- Music Supervision**, Russell V. Morgan, Director of Music, Cleveland, Ohio.
- The Function of Research**, John W. Beattie, Acting Dean, School of Music, Northwestern University.
- The Function of Inspection**, T. P. Giddings, Director of Music, Public Schools, Minneapolis, Minn.
- The Function of Teacher Training**, Herman F. Smith, Director of Music, Milwaukee Public Schools.
- The Function of Guidance**, John C. Kendel, Director of Music, Denver, Colo.
- The Function of Administration**, George L. Lindsay, Director of Music, Philadelphia, Pa.
- Discussion**—Ralph W. Wright, Director of Music, Indianapolis, Ind.; Fowler Smith, Director of Music, Detroit, Mich.; M. Claude Rosenberry, State Director of Music, Harrisburg, Pa.; Edith M. Keller, State Director of Music, Columbus, Ohio.

## VOCAL MUSIC

- Benefits in Speech and Appreciation of Language Derived from Training the Singing Voice**, Marshall Bartholomew, Director of Yale Glee Club, New Haven, Conn.
- Voice Training as a Basis for High School Choirs**, Alfred Spouse, Supervisor of High School Vocal Music, Rochester, N. Y.
- Senior High School Voice Training Classes**, Frederick H. Haywood, Teacher of Voice, New York City.
- Vocal Music—Junior and Senior High School**, Russell Carter, State Director of Music, Albany, N. Y.
- The Inclusive Chorus in the High School**, Laura Bryant, Supervisor of Music, Ithaca, N. Y.
- After High School—What?**—Helen M. Hosmer, State Normal School, Potsdam, N. Y.
- The Junior School Chorus**, Kenneth G. Kelley, Supervisor of Music, Schenectady, N. Y.

- Ability Grouping in Music Education—The Elementary Choir**, Ernest G. Hesser, Director of Music, Cincinnati, Ohio.
- The Elementary Choir—Its Organization and Administration**, Howard N. Hinga, Supervisor of Elementary Music, Rochester, N. Y.
- The Development of Small Vocal Ensembles in the Junior High School**, Lawrence Yingling, Winnetka, Ill.
- The Spirit of the Sixteenth Century Polyphonic Music**, Reverend Edwin V. Hoover.
- Ensemble Writing by Contemporary American Composers**, Jacob A. Evanson, Professor of Choral Music, Western Reserve University, Cleveland, Ohio.
- Voice Problems in the Ungraded School**, Irene L. Schoepfle, Santa Ana, Calif.
- The Development of Small Vocal Ensembles in the Senior High School**, Marian Cotton, New Trier Township High School, Winnetka, Ill.
- Small Vocal Ensembles in the Large City System**, Russell V. Morgan.
- Determining a Fair Balance Between Music Reading and Skills and Social and Recreational Singing**, Margaret Taylor Shepard, Supervisor of Music, Riverside, Ill.

## INSTRUMENTAL MUSIC

- Higher Standards for the School Orchestra**, George Dasch, Conductor, Chicago Little Symphony Orchestra.
- The Place of the Band in the Making of a Musical People**, Lee M. Lockhart, Supervisor of Instrumental Music, Pittsburgh, Pa.
- Some Aspects of the Marching Band**, Mark H. Hindsley, Supervisor of Instrumental Music, Cleveland Heights, Ohio.
- Community Service Through Instrumental Music**, William D. Revell, Supervisor of Instrumental Music, Hobart, Ind.
- Materials and Equipment for the Instrumental Class**, LaVerne Irvine, Westchester, Pa.
- Instrumental Music in Elementary Schools**, Helen M. Hannen, Supervisor of Music, Cleveland, Ohio.
- Problems of Class Instruction from the Teaching Standpoint**, Lena Milam, Beaumont, Tex.
- Organization of Free Classes**, Fowler Smith, Detroit, Mich.
- Organization of Tuition Classes**, Sherman Clute, Rochester, N. Y.
- Demonstration—Cooperative Violin Class Teachers**, Wilfred Schlager, Kansas City, Mo.
- Class Piano Instruction**, Rudolph Reuter, Chicago.

## MUSIC THEORY IN THE HIGH SCHOOLS

- Music Theory in the High Schools (Introduction)**, Francis Findlay, Director Public School Music Department, New England Conservatory of Music, Boston.
- Summary of the Final Report of the Committee on Music of the Secondary Education Board**, Peter W. Dykema, Teachers College, Columbia University.
- The Importance of Solfege as a Secondary School Subject**, Melville Smith, Professor of Music, Western Reserve University, Cleveland, Ohio.
- Discussion**—Karl W. Gehrken, Oberlin College, Oberlin, Ohio; Paul J. Weaver, Head of Music Department, Cornell University, Ithaca, N. Y.; Peter W. Dykema, Teachers College, Columbia University; M. H. Rusch, State Teachers College, Milwaukee, Wis.

## MUSIC APPRECIATION

- How Music Appreciation May Function in the Leisure Time Movement**, Geoffrey O'Hara, New York City.
- Music Appreciation as Applied to a Singing Lesson**, Mabelle Glenn, Director of Music, Kansas City, Mo.
- Music Appreciation as an Integral Part of the Orchestra Program**, George Dasch, Chicago.
- The Present Trend of Music Appreciation in Lower Grades**, Lillian L. Baldwin, Director of Music Appreciation, Public Schools, Cleveland, Ohio.

## MUSIC INSTRUCTION BY RADIO

- Three Years of Elementary Radio Music Instruction**, Myrtle Head, Supervisor of Music, Cleveland, Ohio.
- Music Instruction by Radio**, Louis Woodson Curtis, Director of Music, Los Angeles, Calif.
- Problems in Radio Music Education**, Edgar B. Gordon, University of Wisconsin, Madison.

## FESTIVALS AND CONTESTS

- An Outlook on Festivals and Contests**, C. M. Tremaine, Director, National Bureau for the Advancement of Music, New York City.
- Philosophy and Practice of Adjudication**, Sir Hugh Robertson, Glasgow, Scotland.
- Discovering and Developing Vocal Talent in the High Schools Through Contests**, Thomas N. MacBurney, President, Chicago Council of Teachers of Singing.
- Constructive Comments from the Judge**, Max T. Krone, Director, Arthur Jordan Conservatory of Music, Indianapolis, Ind.
- Keeping the Festival Vital and the Contest Educational**, Frank A. Beach, Kansas State Teachers College, Emporia.
- The Importance of the Contest and Festival Management**, Edgar B. Gordon.
- The Festival Contest**, Adam P. Lesinsky, President of National School Orchestra Association, Whiting, Ind.
- Contests and Festivals in New England**, Harry E. Whittemore, Somerville, Mass.
- Contests and Festivals in Pennsylvania**, M. Claude Rosenberry.
- Contests and Festivals in Iowa**, Charles B. Righter, University of Iowa, Iowa City.
- Contests and Festivals in Ohio**, Louis Pete, Ashland.
- Contests and Festivals in Kentucky**, Mildred Lewis, University of Kentucky.
- Contests and Festivals in Colorado**, John C. Kendel.

## MUSIC IN THE RURAL SCHOOLS

- High and Low Spots in Rural School Music**, Ada Bleking, Arthur Jordan Conservatory of Music, Indianapolis.
- The Normal School's Responsibility in Rural School Music**, Marguerite V. Hood, State Supervisor of Music, Helena, Mont.
- The Relationship of Music in the Rural Schools to the Four H Movement**, Catharine E. Strouse, Kansas State Teachers College, Emporia, Kan.
- Music Theory in the Rural Schools**, Edith M. Keller.

Victor. From the tonal standpoint and others, this new Columbia recording is distinctly the better of the two.

Mozart's *Concertante Sinfonie, K-364, for Violin, Viola and Orchestra*, appears as Columbia set 188. It is played by Albert Sammons, Lionel Tertis and the London Philharmonic under Sir Hamilton Harty. This is really great music in Mozart's best manner, a vivid proof of his spiritual relationship to Bach on the one hand and to Beethoven on the other. The performance is a really fine one, with a nice balance between power and tenderness. Both soloists are excellent artists, and they play together as one person, particularly in the long cadenza of the first movement. This is one of the very best Mozart recordings on the market.

Lalo's *Symphonie Espagnole*, for violin and orchestra, is issued by Victor as set M-136. Henri Merckel gives a rather brilliant performance of the solo part, somewhat marred by poor intonation in the opening measures and by a tone that at times is flabby. One does not agree entirely with Coppola's ideas of the orchestral score, particularly his sudden and violent contrasts in dynamics. But on the whole the performance is satisfying; and, the recording being splendid, one welcomes this version of the entertaining music.

Lalo's *Concerto in D minor for Cello and Orchestra* is issued by Columbia as set 185. It is played by Maurice Marechal with orchestra under the direction of Philippe Gaubert. The interesting and not frequently heard music is given a sterling performance, and the recording is fine.

#### Various Ensemble Recordings

Four Haydn Quartets, Opus 33 Number 6, Opus 54, Numbers 1 and 2, and Opus 74, Number 3, are beautifully played and recorded on the latest Haydn album issued by subscription. Information on request!

The Debussy Quartet in G minor, Opus 10, is issued as Victor set M-186, played by the Pro Arte Quartet. The interpretation is delicate, sensitive and musicianly, and the recording is fine. It's much of a toss-up between this version and the Lener version for Columbia; I prefer the latter, but you may not.

Brahms' Quintet in G major, Opus 111, appears as Victor set M-184. This, too, is played by the Budapest Quartet, with Hans Mahlke as the extra violist. This is one of Brahms' very finest compositions; the andante is gloriously beautiful music, and the folk-like finale is about the gayest movement Brahms ever wrote. The work is exquisitely played, and the recording is superior.

The Columbia Company has done us a very real service (and incidentally seems to have taken a long financial chance!) in issuing, as set 184, Stravinsky's *Musique de l'Histoire du Soldat*. This is a septet for violin, contrabass, clarinet, bassoon, cornet, trombone and drums. The group of players is conducted by the composer. It's crazy music, and it's really fascinating! Some passages are very amusing: for instance, the girl calling "Whoo-Whooo," the spot which can't be anything but a groaning cow, the deliciously distorted hymn, the ump-ta-da bass chords which

are always missed and which have no relation to the fiddle tune they accompany. The first five times you listen to these records you probably won't understand them at all; if you put them away for a month and then listen to them afresh, you probably will!

Roy Harris' *Concerto No. 2 for Piano, Clarinet and String Quartet* is issued by Columbia as Modern Music Album 6. Harry Cumpson is at the piano, Aaron Gorodner plays the clarinet, and the string quartet is the Aeolian (Compinsky, Reilich, Mankovitz and Fuchs). Mr. Harris' music is powerful and intense, weighted with closely worked out and logical thinking—witness the fugal treatment of the finale and many less obvious passages. If he can write this as Opus 2, we may hope for great things from him. Playing and recording are excellent, and the Columbia Company is to be thanked for making this work available.

And simultaneously we get recordings of three of Bach's Sonatas for violin and piano, the 4th, 5th and 6th, in C minor, F minor and G major respective-

ly. The 4th and 6th appear as Columbia set 186; the 5th as Columbia set 187; the latter uses for filler the *slow movement of Sonata No. 2, A major*. In both sets the artists are Alfred Dubois and Marcel Maas. The interpretation throughout is admirably straightforward and earnest. Dubois' tone is a bit monotonous, due to his almost constant use of a generous vibrato; this fault is less noticeable, of course, in the more rapid passages. Maas is good throughout; his solo movement in the G major is particularly well done. Of the three sonatas, somewhat the best work is done in the 5th; all three belong in every good library.

Elman plays the *Sarasate Zigeunerweisen* on Victor 7780. The slower passages, which are necessarily pretty sentimental, are at times so soft as to destroy balance with the piano. The brilliant ending has several errors of intonation and a good bit of scratching.

The best recording which Mischa Elman has made for a long time is Victor 7585 and 7586, *Vivaldi's Concerto in G minor* as arranged by Nachez.

## NEWS AND COMMENTS

The marriage of Mrs. Blanche Skeath and Herbert Witherspoon took place April 4 in New York City. Mrs. Skeath who is well known to Conference members, was in charge of educational and promotional activities at G. Schirmer, Inc., and Vice-President of the Music Education Exhibitors Association during the 1932-34 term. Mr. Witherspoon formerly a member of the Metropolitan Opera, where he sang bass roles, was later the head of the Chicago Musical College and was artistic director of the Chicago Civic Opera Company and director of the Cincinnati Conservatory. Mr. and Mrs. Witherspoon sailed on the Saturnia on April 7 for a two months' trip in Europe.

The Ninth Annual Iowa High School Music Festival was held at the University of Iowa, Iowa City, May 3-5. Some 5,000 pupils (a record number) from 136 schools of 126 towns competed in the 51 contests. Judges were: George Dasch, Conductor, Chicago Little Symphony Orchestra; Major W. J. O'Callagan, Culver Military Academy band leader; N. De Rubertis, Kansas City, composer and conductor; Alexander M. Harley, Main Township High School, Des Plaines, Ill.; Max T. Krone, Director, Arthur Jordan Conservatory, Indianapolis; Harper C. Maybee, Western State Teachers College, Kalamazoo, Mich.; Olaf C. Christiansen, Oberlin College; Glenn C. Bainum, Band Director, Northwestern University; Herman F. Smith, Director of Music in Milwaukee, President of the M. E. N. C.; Dudley Buck, Chicago, composer; Charles S. Skilton, University of Kansas; and Arthur Kraft, president of Columbia School of Music, Chicago.

Western New York Music Festival was held at Fredonia April 30 to May 4 inclusive, under the auspices of the State Normal School. Monday was Rural School Day; Tuesday, Glee Club and Chorus Day; Wednesday, Orchestra Day; and Thursday and Friday, Band Days. String instrumental soloists, small ensembles, brass and woodwind groups and soloists also took part in the program. A sectional meeting of the state band and orchestra contest was held in conjunction with the festival. Adjudicators: Glee Clubs and Choruses—Olaf C. Christiansen, Oberlin Conservatory; Bands and Orchestras—George O. Frey, Director of Instrumental Music, Girard College, Philadelphia; String Soloists and Ensembles—George Waln, Oberlin Conservatory. Mr. Christiansen and Mr. Frey held round table discussions with the directors at the close of each day.

James F. Boyer, director of music and public relations for C. G. Conn, Ltd., Elkhart, Ind., died on April 5. Mr. Boyer, at one time a member of the Board of Directors of the Music Education Exhibitors Association, was a loyal supporter of the Conference and his sudden passing was a shock to his many friends in the field. Mr. Boyer was born in Elkhart, Indiana, June 14, 1871. He showed a talent for music when very young, and was known as a prodigy on the cornet and piano. Later in his career he was accompanist for many well-known artists. In 1894 he, with Washington B. Vanderlip, Jr., organized the American Grand Opera Company. His other musical activities included the heading of his own band at Asbury Park; directing the Armicita band in New York City; organizing and developing the Mecca Shrine Band of New York, which won the honors at Rochester in 1911; and directing the Liederkreis Orchestra of New York. Mr. Boyer took an active part in the musical life of Elkhart during his residence there the latter part of his life.

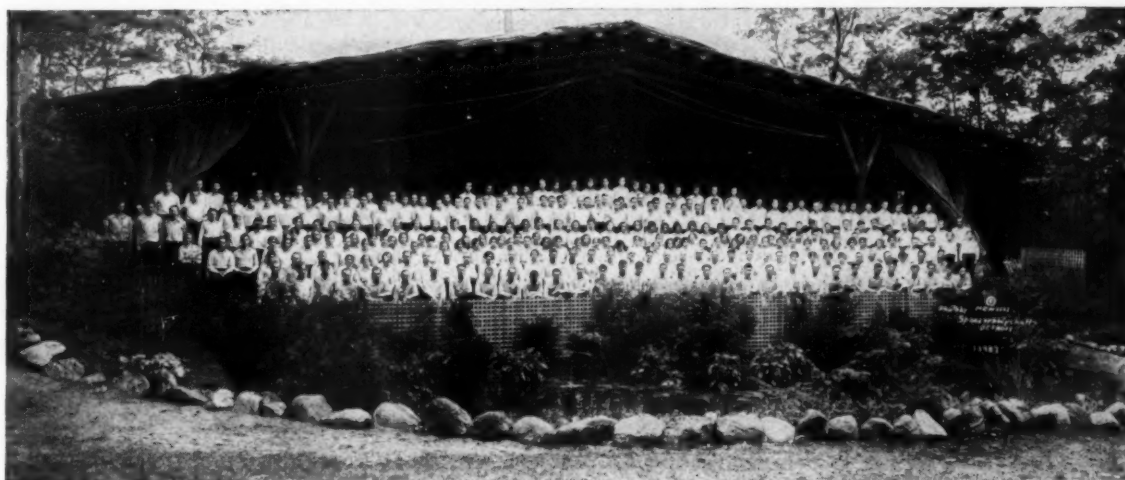
**Prize Awards:** Twenty-nine active members and one life member of the Conference shared in cash prizes awarded by the Music Education Exhibitors Association at the recent biennial meeting. Following is the list (the first five were winners of ten dollar prizes; the remainder five dollars each): Edward Beland, Olivet, Mich.; H. Gerald Dewees, Ada, Ohio; Harold H. Postel, Chicago; Herbert G. Spangler, Columbus, Ohio; B. C. Tuthill, Chicago; Eleanor Barnard, Bluffton, Ohio; James Bauer, Chicago; Wilanna Bruner, Chicago; Francis H. Diers, Fredonia, N. Y.; Mary Dufficy, Cincinnati, Ohio; Agnes Fryberger, Louisville, Ky.; Edgar B. Gordon, Madison, Wis.; Mrs. Carl F. Jessen, Salina, Kan.; Hazel Beckwith Nohavee, Claremont, Calif.; Margaret Newton, Moorhead, Minn.; Genevieve Rider, Akron, Ohio; Martha M. Seifried, Cincinnati, Ohio; Clel T. Silvey, Macomb, Ill.; Sister Margaret Mary, Oak Park, Ill.; Sister Mary Aquinette, Chicago; Sister M. Mildred, Manitowoc, Wis.; Sister M. Redempta, River Grove, Ill.; Sister Mary Tarcisia, Milwaukee, Wis.; Barrett Stout, Kirksville, Mo.; May A. Strong, Evanston, Ill.; H. C. Taylor, Milwaukee, Wis.; Kenneth V. Todd, Pittsburgh, Pa.; Geraldine Van Patten, Olivet, Mich.; Cecile Vogelbaugh, Madison, Wis.; Helen Wastol, Southampton, Long Island, N. Y.

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**Trumpet:** Patee Evenson, trumpeter, Minneapolis Symphony Orchestra  
**Trombone:** Armand Ruta, solo trombonist, Cleveland Orchestra  
**Tuba:** Oscar Zimmerman, Philadelphia Orchestra  
**Harp:** Henry J. Williams, solo harpist, Minneapolis Symphony Orchestra  
**Percussion:** Frank Tichy, former member, Cleveland Orchestra  
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A. A. Harding, Director, University of Illinois Bands  
Adam Lesinsky, Director of Music, Whiting Schools  
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*This advertisement contributed by an interested friend*

# Solfège: An Essential in Musicianship

CONTINUED FROM PAGE SEVENTEEN

Of the total group of twenty, seven were unable to place on the staff correctly any one of five key signatures called for, or to write the scales in these keys. Four of this group, all of whom have had from four to eight years of private instrumental instruction, placed the sharps and flats on the staff in a hopeless confusion of wrong order or wrong number. The remaining three (among them the possessor of the absolute pitch, mentioned before) made no attempt even to answer the question at all, apparently overcome by the monumental nature of the task, or by the unreasonableness of the demand.

Of the remaining thirteen of the total group, only two (both former students of harmony in high school) could write these five scales perfectly. The average score of the other eleven was forty per cent of the total possible score for this section of the test.

If I had figures correlated from similar tests given to approximately a thousand students, with whom it has been my good fortune to deal in matters of this kind during the last eight or nine years, I am sure they would show a similar result. The musicality of these students has in many cases not been particularly defective, as subsequent experience with them often proved, but only their *musicianship*. Enough has been said, I believe, to point to the need of some specific training which would tend to increase not only the knowledge of simple facts about the musical language, but the sensitiveness of the student in specific ways to this language. Some such training is essential, or musicianship, even in the cases of the talented individual, will presumably be of a low order.

It remains for us to answer what many will probably consider the most important question raised by our topic, "What is Solfège?" Let us simply say, in broad terms, *Solfège is any system of training, as distinct from specific training for performance on some instrument or the voice, which promotes musicianship*. In so doing, we are, to be sure, not using the word in its strictly traditional sense. To quote Lavignac again, "Solfeggio, properly speaking, consists of singing whilst naming the notes and beating the time. It is thus that we learn to read in all the keys with equal facility, an indispensable matter for those who wish to carry their studies very far, especially in the field of composition." And, we might add, more especially for the performer on any instrument, for the singer, or even for the mere passive listener or "appreciator" of music. To attempt to "appreciate" any art without understanding the medium and materials which the artist is using would seem a futile task.

The object of solfège, then, is to form a correlation between the three senses by which we apprehend music—hearing, sight, and touch. The musician must learn to "hear with the eye, and see with the ear." He must be able to "read" the printed score, that is, hear in *imagination*, the sounds it represents, in all their complexity of pitch, duration, quality, intensity, and emotional meaning. He

must also be able, when hearing music, to picture to himself the visible representation of the sounds in musical notation. Needless to say, an indispensable step toward the development of this inner imaginary hearing and seeing is to perform these things in actuality. "Practice before theory." The learning of facts *about* music, especially in a technical way, is a discouraging and almost useless procedure. Presumably, all the twenty students mentioned above had, at one time or another, *learned* their key signatures, but clearly there was no correlation of sight, hearing and touch, otherwise they would probably have *known* their signatures, and any of the hundreds of other more important phases of musicianship which it should be the function of solfège to present.

As a corollary to our definition, then, we must certainly add that any adequate system of training for musicianship requires the use of the voice for the purpose of shaping definite reactions to pitch problems.<sup>1</sup> Solfège also implies definite rhythmic training of a high order—training both in the apprehension and expression of rhythm, without which musical performance can be but a cold and lifeless procedure at best. The use of various forms of dictation is also essential as an educational procedure, if this hearing with the eye and seeing with the ear is really to be accomplished. By this wide definition of the term we may include under the general heading of solfège all the innumerable methods of sight singing and ear training which adorn the pages of catalogs of schools of music. That all these methods are of equal value and effectiveness, it would be foolish to assert. The tonic-sol-fa method of approach, familiar in public school music, would also come under the heading of solfège, though I have no intention here of entering into a discussion of the puzzling and highly inflammable question of the relative merits of the so-called "fixed do" and "movable do" systems. I can state briefly, however, that I consider the acquisition of so-called absolute pitch to be an aim worth considering, and that I therefore advocate with *names of the notes* (not in French or Italian, to be sure, but in plain English, using our humble names of the notes, A, B, C, D, and so forth) as a part of this training. Pitch training, however, cannot stop here. All the innumerable pitch problems of harmonic and melodic relationships must be presented in a graduated and logical way, not only as problems, but as definite musical and emotional stimuli, to which an adequate response on the part of the student must be ob-

<sup>1</sup>"The voice is unquestionably the best of all musical media for developing a refined capacity for hearing music. This is because with the voice the factors of pitch, quality, intensity, and expression generally are so directly under control, and above all because their control is so largely mental rather than mechanical."—Mursell and Glenn. *The Psychology of School Music Teaching*.

And because, it might be added, the very effort of bringing these factors under mental control constitutes one of the best of all musical exercises in ear training.

tained before the teacher may justly consider his task to some measure accomplished.

Whether courses in harmony entirely accomplish this purpose is, I believe, a matter of some doubt. The value of harmony study cannot be denied, and the excellent results obtained by high school courses in stimulating musical expression on the part of talented students is of the greatest importance. But every teacher knows the almost insuperable difficulties created in the harmony class when a few students *really without talent* are encountered. Not only is the advantage of harmony training to such a student of a dubious nature, but the effect on the talented members of the class is often discouraging. The teacher is forced to concentrate, often, on those of inferior ability, rather than to expend his energies in the direction where it could be really productive. Even the talented students often have difficulty in expressing *what they feel*, due to some imperfection in their knowledge and feeling for the language of music. Recourse is then too often had to a cold exposition of rules and prohibitions, or else the teacher is obliged to "return to fundamentals." In a harmony course, time spent on fundamentals is really misspent.

A better solution would be the insertion of a *more fundamental course*, to precede the study of harmony, where these things we are speaking of would be taken up. Such a course would also serve to show what students were really musical, and only these should be encouraged to continue with the study of harmony and composition. An opportunity must be given to the students themselves to find out the degree of their musicality. An unmusical student quickly sees the futility of "fighting against odds" and more often than not will voluntarily choose some other means of expression.

Thus, as you have seen, in using the word *solfège* I do not have in mind any cut and dried imported "system" of training, to be foisted upon us whether we will or no and whether or not it is really a solution of our particular problems, just because it has apparently produced good results elsewhere. It is up to the individual teacher to adopt whatever methods he or she may consider serviceable. This is not the place to enter into relative merits of this or that system. Until there is a more or less general agreement in these matters, let each teacher's conscience, which in turn depends upon his musicality, his musicianship, his teaching ability, his artistic experience, and the situation with which he has to deal, be his guide. In closing, I should like to quote from a paper prepared several years ago by Max T. Krone and myself, which we call "Recommendations for Theory Requirements" having in mind the specific school of music where he was at the time director of music and I the instructor in theory, and other schools of the same type. The inclusiveness of what we are here calling solfège will thus be to some degree brought out.

CONTINUED ON PAGE SIXTY



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The coördination of the theory curricula of high schools and schools of music in such a way that for two consecutive years of study of sight singing and dictation or of harmony in high school, *one year of advance credit* in the school of music might be granted, would be highly desirable. To this end, *advance credit examinations* rather than entrance examinations might advantageously be developed.

### Sight Singing and Ear Training

#### END OF FIRST YEAR

(1) **GENERAL THEORETICAL TRAINING.** Acquaintance with the signs used in music: Note symbols, alterations, staff notation, including a theoretical knowledge of the great staff and F, C, and G clefs.

Some knowledge of scientific theories of sound and sound production: Vibration, sound waves, frequency, pitch, etc. Knowledge of the construction of the harmonic series and the theory of overtones. Acoustical relations and scale construction; the meaning and mechanism of temperament.

(2) **TONAL TRAINING.** Knowledge of major, minor, diminished, augmented and dominant seventh chord formation—the ability to sing these chords in outline on any fundamental, spell them on any fundamental, to distinguish them by ear and play them on the piano, and to write them on the staff from dictation.

Acquaintance with all common intervals; ability to sing, spell, play, and write them from dictation. (Interval training to be based preferably on the feeling of tones in chords rather than as scale degrees.)

Knowledge of major and minor scale formation and the tonal or harmonic "value" of each scale degree. Also some acquaintance with modal scale construction and modal melody as exemplified in folk songs.

Acquaintance with authentic, plagal, and deceptive cadences in major and minor keys; ability to recognize these cadences by ear, to play them in all keys, and to write them in any key and position. Understanding of key relationships and of modulation to dominant and subdominant keys and to other near-related keys. Ability to recognize such modulations when played in a chord sentence, and to play them in simple form at the keyboard.

(3) **RHYTHMIC TRAINING.** Knowledge of note values and time relationships; ability to read, tap, or write from dictation with any time unit such rhythms as those in Wedge, *Sight Singing and Dictation* (Vol. I, Chap. XVI).

Knowledge of time signatures and ability to beat time; understanding of phrase construction, the principles of rhythmic accentuation, and the smaller forms.

(4) **DICTATION.** (a) *Melodic:* Melodies of the difficulty of Wedge, *S.S. and E.T.* (Vol. I, Chaps. XIII to XVI.)



(b) *Harmonic*: Chord sentences involving tonic, dominant, and subdominant chords, also secondary triads and dominant seventh chords, in major and minor keys—the student being required to indicate the chord numerals, and write the soprano and bass on the staff. Exercises of about the difficulty of Wedge, *Applied Harmony* (Vol. I, page 52). Note: If first year harmony is taken simultaneously, harmonic dictation may be correlated with this rather than with sight singing and ear training.

(c) *Rhythmic*: Dictation on the staff involving rhythms of the difficulty of the exercise in the National Ass'n of Schools of Music *Bulletin* (page 26).

(5) SIGHT SINGING. Ability to sing in treble and bass staves, preferably with names of the notes, melodies of the difficulty of those in Wedge, *S.S. and E.T.* (Vol. I, Chaps. XIII—XV). Ability to analyze any exercise sung, determining the interval names, the cadences and underlying harmonies, the modulations and the form.

#### END OF SECOND YEAR

(1) TONAL TRAINING. Knowledge of secondary and diminished seventh chords. Further drill in intervals based on these chords. Acquaintance with all chords of major and minor keys, including common altered chords, and with modulation to distant keys.

(2) DICTATION. (a) *Melodic*: Melodies of the difficulty of that given in the N.A.S.M. *Bulletin* (page 26). Two-part dictation of the difficulty of the exercise on page 27.

(b) *Harmonic*: Chord sentence involving inversion of triads and seventh chords. Exercise of about the difficulty of Wedge, *Applied Harmony* (Vol. I, page 118). Note: If second-year harmony is taken simultaneously, harmonic dictation involving altered chords and more distant modulations, of about the difficulty of that given in the N.A.S.M. *Bulletin*, page 27, or those given in Wedge, *Applied Harmony*, Vol. II, may be correlated with it instead of with sight singing and ear training.

(c) *Rhythmic*: More advanced rhythmic dictation, involving complex subdivisions of the beat and irregular measures.

(3) SIGHT SINGING. Ability to sing in treble, bass, and C clefs, preferably with names of the notes, exercises of the difficulty of those in *Solfège des Solfèges*, Dannhauser and Lemoine (Vol. 3A). Also theoretical knowledge and practical ability of transposition by clef.

In-and-About New York City Music Supervisors Club held its final meeting April 21 at International House. The topic was "Music Reading," and the following gave short talks: Howard Hanson, Director of Eastman Conservatory of Music, Rochester; Hollis Dann, Director of Music Education, New York University; Arthur J. Ward, Director of Music, Montclair, N. J.; Angela Diller of Diller-Quaile Music School; Edna McEachern, State Teachers College, Upper Montclair, N. J.; George Wedge, Institute of Musical Art Theory Dept.; Victor L. F. Rebmann, Yonkers, N. Y. Miss Bernice Kamsler, disease, presented a short program.

Children in the Lincoln School, Denver, Colo., were given report slips concerning the March 25 Music and American Youth Broadcasts to take home with them. H. W. Zirkle, principal, writes that a count of the report slips turned in Monday morning showed over 300 parents listened in, and out of the 520 children in the school more than 100 listened in.

May, Nineteen Thirty-four

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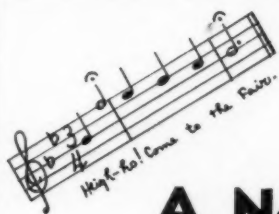
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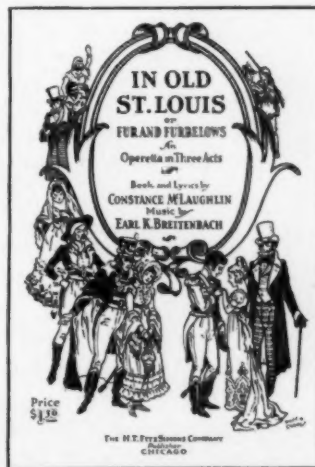
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## ARMCHAIR GOSSIP

By E. S. B.

"THE CAPTAINS and the kings depart." Another National Conference has become history. The Chicago meeting, lately concluded, ranks as one of the most successful conventions known to this organization. In the face of many difficulties the work was carried through to magnificent completion. The retiring president may with justifiable satisfaction release the reins of administration to his successor, whom we welcome in confidence that he will lead the way to ever finer and broader achievement.

THE CHANGE IN NAME of the Conference seems a happy one. Though the tongue may stumble over it at first, with use it should come as easily as the old name so dear to those who have devoted themselves to the Conference since its infancy. The new name more truly represents the present membership; it now behooves that membership to advance as educators in the fullest sense.

SUMMER APPROACHES and with it the thought of what is happening to the music camps. Some of the staunchest workers in our Conference have pioneered in the summer music camp field, with its attendant problems and rewards.

The economic rigors of the past two or three years have thus far been successfully withstood by these institutions, to their extreme credit. Survival has not, however, been accomplished without faith, courage and good hard work.

So far as information at the Conference office goes, indications point to better conditions this season than last. The National Music Camp at Interlochen is forging ahead with extensive plans for the summer's work and play. Eastern Music Camp in Maine is also beginning its activities. Lack of information prevents definite statement regarding other camps of a similar type.

All who are interested in the continuance of these splendid enterprises will do themselves a favor by participating as fully as possible in the advantages offered, thereby giving support to something very much worth while in the education of the nation's youth—something built at great cost both of human energy and capital.

A. WALTER KRAMER, editor of *Musical America*, has given a handsome account of the Chicago Conference in his last issue. Featured prominently in the magazine, Mr. Kramer's extensive article is finely illustrated with photographs of various groups, both large and small, which show very vividly the magnitude of Conference activities. Thank you, *Musical America*, for this generous recognition.

LOUIS FRANKLIN SWIFT, JR., son of meat-packer Swift (Chicago) weds Elizabeth Chase, also of Chicago. In this instance, not the race but the Chase was to the Swift.

THAT BRILLIANT SCOTSMAN, Sir Hugh Robertson, whose kindly yet forceful utterances lent luster to the Chicago program, made numerous illuminating comments not contained in either his splendid address at the general session nor in his memorable words at the Choral and Festival Alliance luncheon program. His spontaneous reaction to music presented in his hearing upon certain occasions brought forth several gems which the Gossiper is happy to share with readers of this page:

*Seek Truth in music rather than complexity.*

*Expression (in music) should be evoked, not commanded.*

*Eschew showy music.*

*Avoid fortes which are merely physical.*

*Do not drive your voices (this to conductors); lead them—into paths of musical righteousness.*

*Let your music sing, don't peck at it. (!)*

*Relate your verbal emphases to the musical line.*

*Face musical facts.*

The above statements will bear serious pondering by leaders of both choral and instrumental groups everywhere. True, many of our finest directors already embody such ideals in their work; others, however, have become so infatuated with the technique of their trade that they have wandered alarmingly afar.

As a nation we have traveled a long way musically—and we are superbly gifted. But one senses a need to pause a moment while we examine our efforts. Are we not, in many cases, laying more stress upon the manner of our music than upon its message? If so, there is danger along that road.

Do not misunderstand; perfection of detail is highly desirable—but only as a means to the musical end, not as an end in itself. Give us *honesty* in music, not *affectation*! A startling accelerando or a beautiful pianissimo may be a thing of joy, but only when serving the meaning of the music, not when thrust in simply because we can do it!

There is a place for the Greek urn of classic simplicity; there is likewise a place for the Taj Mahal. Need the two be confused? The musical parallel is obvious. Let us, in the words of Sir Hugh, face musical facts.

THERE IS A RUMOR that the 1934 World's Fair intends to treat music more kindly—that, in fact, reform is already under way. A new man heads the music department, under the title of Supervisor of Musical Events; his name is Joel Lay, young, a musician, and eager to develop a well-rounded musical program for the Fair. It is hoped that he will be given every support by the management, that his hands will not be tied and efforts nullified at every step, as was the case with his predecessors of last season. Our best wishes go with him.

CURRENT PAPERS tell of the wrecking of the old Pavilion, the big music hall on Piccadilly Circus in London. Reopened in 1885, the Pavilion has been the scene of many historic triumphs for well-known stage favorites.

On the last night of the theater's existence, the audience was urged to "Lift the roof, it will be off tomorrow anyway," to which they responded with immense gusto, singing such old tunes as "Daisy, Daisy," "The Man who Broke the Bank at Monte Carlo," etc.

When the audience left, they carried off, at the invitation of the management, any souvenir they could find or wrench away. It is easy to see that such an invitation was extended in London—not New York or Chicago, where our countrymen would probably depart with the very earth beneath the hall in truck load lots.

QUITE PLAINLY the producers of the musical comedy *Annina* are very glad to have the magic name of Jeritza as a box-office attraction. The diva's own reason for appearing in so incongruous a role is not clear, however. Mme. Jeritza is a beautiful woman as well as a mature artist—but she is a woman, not a girl such as the part calls for. As *Annina*, the prima donna drifts gracefully through episode after episode, rather like a grown-up masquerading amiably in a children's play. . . . Her reason must be a potent one.

SOME OF THE EASTERN symphony orchestras are breaking into the news via the sensational route. In New York's Carnegie Hall, the Boston Symphony Orchestra calmly continued playing Tchaikowsky's Fifth Symphony while smoke swirled about them on the stage. Serge Koussevitzky, the conductor, was later congratulated for averting a panic; in other words, Serge fiddled while rubbish (in a chute backstage) burned. And a good thing, too.

At about the same time, roughly speaking, Leopold Stokowski indulged in one of his caprices. In the midst of a rehearsal of the Philadelphia Symphony Orchestra, he called loudly for his horse, which was brought in by his valet, its wooden form snugly saddled and blanketed. The men tittered as trombonist Gusikoff began playing "Horses, horses, horses." Just what might be the idea behind this horse-play (beg pardon) was not explained, but perhaps Stokowski may have been preparing to gallop to colleague Koussevitzky's fire.

AS YOU GROW READY for it, somewhere or other you will find what is needful for you in a book or a friend.—MacDonald.

COMES A PARAGRAPH in *Time* saying that the divorced wife of Francois Coty, noted French perfumer, revealed in the course of a law suit that he had settled half of his fortune on her before their divorce. Kipling has stated that "Smells



*"Voice-culture classes in the Senior High School have aroused much enthusiasm. . . . That vocal training will be offered in every High School in America in the near future is the prophecy of many."*—Mabelle Glenn.

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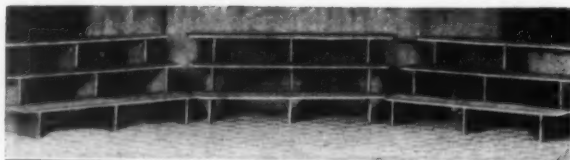
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are surer than sounds or sights to make your heart-strings crack." Since the amount of the Coty settlement was \$17,000,000, it would appear that too much perfume might even make the purse-strings crack.



OVERHEARD WHILE riding in a motor car:

Boston lady, (seeing smoke curling away from the gadget into which the driver had been thrusting ashes and defunct cigarettes): "I beg your pardon, but is that a metal receptacle?"

Driver (from Chicago): "Yep, that's a tin dish all right, lady."



SEEN IN Parents Magazine: Grade one was having a lesson on birds. After some discussion the fact was established that birds eat fruit.

One little girl, however, was unconvinced. "But teacher," she asked, raising her hand, "how can the birds open the cans?"



THESE LUSH SPRING days bring to mind Eugene Field's words to Hamlin Garland—"I tell you, Garland, a boy's got to have a layer of country experience somewhere in him. Sooner or later a man rots if he lives too far from the grass and the trees."

## HIGH SCHOOL STUDENTS SOLO SINGING COMPETITIONS

A TOTAL of twenty singers were presented for the final competition in Chicago, April 11. They came from Montana, Idaho, Michigan, New York, Rhode Island, Virginia and North Carolina. Scholarship awards were presented to the winners by Frances E. Clark as follows: *Soprano*—Gladys Butlin, Central High School, Detroit, Mich. *Alto*—Anna Barsamian, Classical High School, Providence, R. I. *Tenors*—Linn Ledford, Central High School Grand Rapids, Mich., and Charles Bergener, West High School, Rochester, N. Y. *Baritone*—Bernard Tiede, Benjamin Franklin High School, Rochester, N. Y.

The winners broadcast a program over the Blue Network (WJZ), April 29, starting from WHAM at Rochester. The singer from Providence broadcast from Boston (Station WBZ), and the singers from Grand Rapids and Detroit, Mich., broadcast from Detroit (Station WJZ).

The record of the activities which led up to the contests in Chicago is of interest to the members of the National Conference, and particularly to those whose special interest is in the vocal program of our organization.

On February 12, 1930 at Aeolian Hall in New York City a demonstration of solo singing by high school students was given before the members of the American Academy of Teachers of Singing by groups from Rochester, N. Y., Providence, R. I., and Flushing, N. Y. The boys and girls of these three cities sang their way into the hearts of a large and distinguished group of teachers and professional musicians of the metropolitan district. The audience was surprised, gratified, and convinced that the youth in our high schools could sing fine song literature in an artistic manner comparable to that of students of riper years and greater experience.

Music Supervisors Journal



This resulted in the organization of the solo singing contests under the direction of the American Academy of Teachers of Singing. The first contest was held at the McAlpin Hotel, New York City in 1931. A good representation of students was enrolled from the eastern district. The second contest was held in 1932 at the Juilliard School of Music, New York City, with a larger enrollment than that of the year before, and with a larger number of cities represented.

At this meeting our president, Walter Butterfield, and Frances E. Clark were guests and speakers. It was suggested by Mrs. Clark in her talk to the audience at the evening session of the contest, that the project should be put on a permanent basis and be taken over by the National Conference, so that it could be more effectively placed within the reach of all the high schools of the country instead of the limited area that was being reached by the original sponsors. The suggestion was endorsed by the President and Executive Committee of the Conference, and a committee was appointed by the American Academy to confer with the Conference Committee on Vocal Affairs, and make plans for the affiliated work of the two organizations. The preliminaries of last year and the final competition at Chicago, April 11, are the result.

It will be of interest to record the following incident to show how rapidly this project is affecting the future program of voice training in the high schools of the country:

In 1932 the American Academy asked the Chicago Council of Teachers of Singing to conduct a contest at Chicago on the same day of the New York City contest. This was done with great success. Several schools from the north central district sent singers in numbers equal to those in the New York contest. As a result of the interest in the Chicago contest of that year, voice training has been inaugurated in many of the high schools of that city. This activity is under the direction of the Chicago Council of Teachers of Singing and is supported by the superintendent of schools.

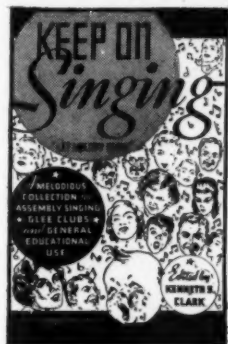
The five scholarships given as prizes in this first contest for high school singers were procured by the American Academy of Teachers of Singing and turned over to the Conference for this purpose. The schools giving the scholarships are: The Eastman School of Music, Rochester, N. Y.; the New England Conservatory of Music, Boston, Mass.; The Cincinnati Conservatory of Music, Cincinnati, Ohio; The Institute of Musical Art, of the Juilliard School of Music, New York, N. Y.; and the Denver College of Music, Denver, Colo.

The judges serving for the Conference were Carol M. Pitts, Omaha, Neb., and Mabelle Glenn of Kansas City, Mo.; for the American Academy, Dudley Buck and D. A. Clippinger of Chicago; for the Chicago Council, Richard DeYoung and Thomas MacBurney of Chicago.

The interest shown throughout the country in the solo singing competitions thus organized and operated is great, and, if the new administration approves of a continuation of the contests, the committees in charge anticipate a very large enrollment for the Sectional Conference preliminary competitions in 1935 and the final competitions in 1936.

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## "Till We Meet Again!"

**T**O ALL MUSIC EDUCATORS of the National Conference, members of the Music Education Exhibitors Association wish to convey their appreciation for a wonderful time in Chicago. We enjoyed your hospitality. It was a pleasure to have you with us at the Cotillion. (And may we whisper in your ear, "Your dancing is divine!")

Returning to our desks, all of us feel a combined sense of elation and responsibility.

It is a very stirring thing to feel the enthusiasm of a National Conference. We know that educators and exhibitors alike attend these meetings for purposes of serious accomplishment. But the most inspiring and lasting part of the Conference is its spirit. Your good cheer and fellowship when you visited our displays brightened every corner of our work-a-day world. More of you came to see us this year than we expected even in our most hopeful mood. The arrangements made on the program for visiting exhibits were very much appreciated. Many thanks!

Both individually and as members of the Exhibitors Association, we accept the responsibility which your continued good will places upon us.

### *Greetings to the New Conference Officers!*

**T**O the new officers of the Music Educators National Conference, we extend our cordial greetings and our best wishes for their administration. We pledge our cooperation during the coming years.

### *May We Present Our New Officers?*

**H**ERE are the new officers and board members of the M. E. E. A. (This stands for Music Education Exhibitors Association; we want you to become familiar with our initials.) They were elected at the annual meeting held in conjunction with the Conference. Any or all of them will be glad to have you write to them personally whenever you have ideas or suggestions which you think should be carried out by the M. E. E. A., or if you desire information about the Association.

*President*—ARTHUR A. HAUSER, Carl Fischer, Inc., 62 Cooper Square, New York City.

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### *Plans for Next Year*

**O**FFICERS and directors of the M. E. E. A. are already making plans for the swing around the circuit at the Sectional Conferences next year. President Hauser has called a meeting for early in May at which arrangements will be discussed. The purpose will be to make it as convenient and as economical as possible for every exhibitor to attend most, if not all, of the Sectional meetings. Watch for detailed announcement early in the fall.



### *Observe This Symbol*

**O**NLY REGISTERED MEMBERS of the M.E.E.A. are permitted to use the official emblem of the Association. It distinguishes firms dealing in educational music and merchandise who have agreed to cooperate in working for the best interests of the Conference. Look for it in the advertisements published in the official JOURNAL. Members of the M.E.E.A. are urged to use it wherever possible. They bind themselves to advance the cause of the Conference at all times and to observe the highest principles of friendly service and fair dealing.



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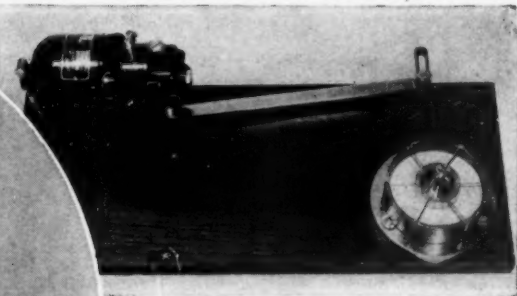


**TWIN SAXES AND TWIN SAXOPHONISTS**—You've heard of Twin Sixes but the latest is twin saxes. Meet the Bryan twins, Franklin and Wallace, students in North Side High School, Fort Wayne, Indiana, who recently bought two Conn 10M Tenor saxophones after trying all others. Incidentally these two saxophones (or any other two or more Conn instruments of the same model) are sure to be more nearly identical than any twins that nature can produce. Conn scientific methods insure each instrument being an exact duplicate of the master model which it reproduces in every detail—a perfection in manufacture impossible with old style, so-called "hand made" products.

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## National Instrumental Ensemble Contest Awards

THE following is a brief report of the ensemble contests held in connection with the Music Supervisors National Conference at Chicago, April 9 and 10. (Name of band or orchestra director in parenthesis in each case.)

### WOODWIND QUARTETS

Chairman: O. J. Kraushaar, Director of Music, Waupun, Wisconsin.  
Judge: George E. Waln, Oberlin Conservatory of Music, Oberlin, Ohio.

### AWARDS

Group I—Hobart High School, Hobart, Indiana (William D. Revelli).  
Group II—Pocatello High School, Pocatello, Idaho (L. J. Schnabel); Urbana High School, Urbana, Ill. (G. T. Overgard).  
Group III—J. Sterling Morton High School, Cicero, Ill. (Louis M. Blaha); Oxford Union High School, Oxford, Mich. (Loren L. Maynard).

### STRING QUARTETS

Chairman: Adam P. Lesinsky, Director of Music, Whiting, Indiana.  
Judge: George Dasch, Director Chicago Little Symphony Orchestra.

### AWARDS

Group I—John Adams High School, Cleveland, Ohio (Amos G. Wesler); Glenville High School, Cleveland (Ralph E. Rush); Lane Technical High School, Chicago, Ill. (Oscar W. Anderson).  
Group II—Elgin High School, Elgin, Ill. (Emma R. Knudson); Bloom Township High School, Chicago Heights, Ill. (Ralph B. Coe); Springfield High School, Springfield, Mo. (James R. Robertson); North Division High School, Milwaukee, Wis. (Eleanor W. Suckow).  
Group III—Urbana High School, Urbana, Ill. (G. T. Overgard); Waukegan Township High School, Waukegan, Ill. (Otto E. Graham); J. Sterling Morton High School, Cicero, Ill. (Louis M. Blaha); Whiting High School, Whiting, Ind. (Adam P. Lesinsky); Frankfort High School, Frankfort, Ind. (M. C. Howenstein).

### WOODWIND QUINTETS

Chairman: George E. Waln, Oberlin Conservatory of Music, Oberlin, Ohio.  
Judge: Henri Verbruggen, Carleton College, Northfield, Minnesota.

### AWARDS

Group I—Lane Technical High School, Chicago, Ill. (Oscar W. Anderson); Glenville High School, Cleveland, Ohio (Ralph E. Rush).  
Group II—Downers Grove High School, Downers Grove, Ill. (C. J. Shoemaker).  
Group III—J. Sterling Morton High School, Cicero, Ill. (Louis M. Blaha); Urbana High School, Urbana, Ill. (G. T. Overgard); Proviso Township High School, Maywood, Ill. (J. I. Tallmadge).  
Group IV—Harrison Technical High School, Chicago, Ill. (John H. Barabash).

### Brass Sextets

Chairman: J. Irving Tallmadge, Proviso Township High School, Maywood, Ill.  
Judge: Charles B. Righter, University of Iowa, Iowa City.

### AWARDS

Group I—Proviso Township High School, Maywood, Ill. (J. Irving Tallmadge); Deerfield-Shields High School, Highland Park, Ill.  
Group II—J. Sterling Morton High School, Cicero, Ill. (Louis M. Blaha); Charles City (Iowa) Senior High School (Leo J. Schula); Urbana High School, Urbana, Ill. (G. T. Overgard).  
Group III—Harrison Technical High School, Chicago, Ill. (John H. Barabash); Lake View High School, Chicago, Ill. (L. D. Walz).  
Group IV—Parker High School, Chicago, Ill. (Clayborne Harvey).  
Group V—Pratt High School, Pratt, Kan. (Benny E. Maynard).

Conductors and guest conductors for the massed concert given by the combined groups in the Grand Ballroom of the Stevens Hotel as a feature of the Music Supervisors National Conference were: Otto J. Kraushaar, Edward Turechek, Lee M. Lockhart, Adam P. Lesinsky, George Dasch, George E. Waln, Henri Verbruggen,

Music Supervisors Journal



J. Irving Tallmadge, Joseph E. Maddy, chairman of the Committee on Instrumental Affairs presided at the concert. The contests were under the joint direction of the School Band and Orchestra Associations, in coöperation with the Committee on Instrumental Affairs with Adam P. Lesinsky, President of the National School Orchestra Association, and A. R. McAllister, President of the National School Band Association, co-chairmen.

## NATIONAL SCHOOL ORCHESTRA ASSOCIATION

THE National School Orchestra Association held its annual meeting in the Stevens Hotel Lower Tower Ballroom, Chicago, Illinois, on April 10, 1934. President Adam P. Lesinsky gave a resumé of the work done by the Association during the past year. He announced plans for the 1934 National School Orchestra Contests to be held in Ottawa, Kansas, May 24, 25, 26, and eulogized the late C. A. Peacock, Director of the Ottawa High School Orchestra, whose untimely death on April 2 was the cause for profound grief to his many friends and admirers in the musical world. By unanimous vote the officers of the Association were instructed to formulate a suitable resolution to send to the bereaved family of Mr. Peacock, and also to the family of James F. Boyer, secretary of the C. G. Conn Company, who died suddenly on April 5.

A motion was passed approving the proposals of the officers of the Band and Orchestra Associations to alternate the National School Orchestra Contests with the National School Band Contests. The Orchestra Association will hold the National School Orchestra Contests in 1935, which will also include the National Solo and Ensemble Contests for wind instruments. In 1936 the Band Association will hold the National School Band Contests, including the Solo and Ensemble Contests for string instruments.

The following officers were elected:

*President*—Adam P. Lesinsky, Whiting, Indiana

*Secretary-Treasurer*—O. J. Kraushaar, Waupun, Wisconsin

*1st Vice-President*—George Wilson, Emporia, Kansas.

*2nd Vice-President*—H. A. Converse, Joliet, Illinois.

J. Leon Ruddick, Cleveland, Ohio, was elected as a member of the Board of Directors for a three-year term. The two members of the Board of Directors continuing in office are: Francis Findlay, Boston, Massachusetts; and Glenn Woods, Oakland, California.

**Pennsylvania Contests:** "... I am pleased to report that we have had our largest and most successful state contests in Pennsylvania. Thousands of high school boys and girls were present, and for the first time we have inaugurated sight reading tests for bands and orchestras," writes C. Stanton Belfour, Secretary of the Pennsylvania Forensic and Music League, Pittsburgh. Winners of the first and second honors in the 45 music events of the contest are eligible to compete in the National School Band and Orchestra contests.

May, Nineteen Thirty-four

## STRING ORCHESTRA

	Score	Each Part
<i>Brahms</i> —LULLABY .....	.50	.15
<i>Mendelssohn</i> —VENETIAN BARCAROLLE .....	.50	.15
<i>Tartini</i> —ANDANTE .....	.60	.15

(Piano part in score and 3rd violin ad lib)

## BAND

	Full Band
<i>Goldman</i> —FRANKLIN FIELD MARCH .....	.75
<i>Roussel</i> —A GLORIOUS DAY .....	4.00
<i>Debussy</i> —GOLLIWOG'S CAKE WALK .....	3.00
<i>Ravel</i> —BOLERO .....	4.00

## STRING QUARTETS (2 violins, viola, 'cello)

	Parts	Score
<i>Haydn</i> —MINUET from Op. 76 No. 4 .....	.50	.25
<i>Haydn</i> —LARGO ASSAI from Op. 74 No. 3 .....	.50	.25
<i>Brahms</i> —LULLABY .....	.60	..
<i>Mendelssohn</i> —VENETIAN BARCAROLLE .....	.60	..
<i>Tartini</i> —ANDANTE .....	.60	..

## CHORUSES

<i>Widor-Duane</i> —CONTEMPLATION (S.A.T.B.) .....	.12
<i>Hodge</i> —GLORIA IN EXCELSIS (S.A.T.B.) .....	.20
<i>Kazze</i> —CANTATE ON 29th Psalm (S.A.T.B.) .....	.25
<i>Enders</i> —AVATAR (T.T.B.B.) .....	.12

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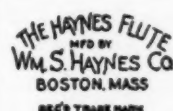


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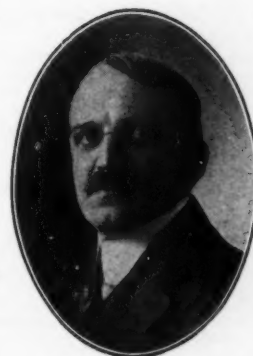
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## OFFICIAL MATTERS

### Change of Name

**M**OST important among the various items of business transacted at the Chicago Conference was the final step in the long process of changing the name of the National Conference. The next step—or steps—will be taken by the various Sectional Conferences pursuant to actions taken at the 1933 conventions. This means that the concluding transactions so far as the United Conferences are concerned will be completed by vote on constitutional amendments, or other action as may be required, at the 1935 Sectional meetings.

In the case of the North Central Conference, an amendment was adopted at the Grand Rapids convention last year providing for an immediate change of the North Central name to conform to that adopted by the National. The change of name of the North Central Conference, therefore, technically took effect with the action at the National business meeting in April, but as is the case with the National Conference, the actual transfer to the new name is being made with the close of the fiscal year, thus giving opportunity to take care of the various details involved with the minimum of expense and confusion.

**Life Membership Dues:** In addition to the amendments changing the name of the organization, and providing for changing the name of the official organ, the section pertaining to life membership dues was amended in accordance with the recommendation of the Advisory Committee on Conference Finance. Article V, Section 5 now reads as follows:

Dues for life members shall be \$100.00 payable upon application; or \$25.00 may be paid upon application and thereafter \$10.00 or more annually until the sum of \$105.00 shall have been paid. Contributing members of the National Conference of two or more consecutive years' standing may become life members by paying \$86.00. This amount may be paid in installments as follows: Ten dollars or more to be paid at the time application is made for such transfer from contributing to life membership, and not less than \$10.00 to be paid annually thereafter until the total of \$86.00 shall have been paid. Such total of \$86.00 shall be in addition to the amount of \$14.00 which shall be credited from contributing membership dues paid prior to the date of application for transfer to life membership.

**Annual Meetings.** Section 1 of Article IX was amended to read as follows:

The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held not later than the day preceding the closing day of the Conference. Fifty active members shall constitute a quorum.

The italicized words show the part of the section changed by this amendment, which originally provided that the annual business meeting shall be held upon the "second day preceding the closing day" of the Conference.

**The Election.** Below is given the personnel of the Executive Committee, Board of Directors and Research Council. Election at Chicago is indicated by italics.

### EXECUTIVE COMMITTEE

President—*Herman F. Smith*, Milwaukee, Wis. (1934-36)  
1st Vice-President—*Walter H. Butterfield*, Providence, R. I. (1934-36)  
2nd Vice-President—*Louis Woodson Curtis*, Los Angeles, Calif. (1934-36)

### MEMBERS AT LARGE

Ernest G. Hesser, Cincinnati, Ohio (1932-36)  
R. Lee Osburn, River Forest, Ill. (1932-36)  
*John W. Beattie*, Evanston, Ill. (1934-38)  
*William W. Norton*, Flint, Mich. (1934-38)

### NATIONAL BOARD OF DIRECTORS

#### From the National Conference:

*Elizabeth V. Beach*, Syracuse, N. Y. (1932-36)  
*Charles B. Richter*, Iowa City, Ia. (1934-38)

#### From the California-Western Conference:

*Glenn H. Woods*, Oakland, Calif. (1931-35)  
*Charles M. Dennis*, Stockton, Calif. (1933-37)

#### From the Eastern Conference:

*M. Claude Rosenberry*, Harrisburg, Pa. (1931-35)  
*Ralph G. Winslow*, Albany, N. Y. (1933-37)

#### From the North Central Conference:

*Herman F. Smith*, Milwaukee, Wis. (1931-35)  
*William W. Norton*, Flint, Mich. (1933-37)

#### From the Northwest Conference:

*Marguerite V. Hood*, Helena, Mont. (1931-35)  
*Vincent Hiden*, Olympia, Wash. (1933-37)

#### From the Southern Conference:

*William C. Mayfarth*, Asheville, N. C. (1931-35)  
*Grace Van Dyke More*, Greensboro, N. C. (1929-35)

#### From the Southwestern Conference:

*George Oscar Bowen*, Tulsa, Okla. (1931-35)  
*J. Luella Burkhard*, Pueblo, Colo. (1929-35)

### RESEARCH COUNCIL

*Will Earhart*, Pittsburgh, Pa. (1931-36)  
*Karl W. Gehrken*, Oberlin, Ohio (1931-36)  
*Peter W. Dykema*, New York City (1931-36)  
*Jacob A. Kwalwasser*, Syracuse, N. Y. (1930-35)  
*Edith Rhetts Tilton*, Detroit, Mich. (1930-35)  
*Augustus D. Zanzig*, Bronxville, N. Y. (1930-35)  
*Clarence C. Birchard*, Boston, Mass. (1932-37)  
*Joseph E. Maddy*, Ann Arbor, Mich. (1932-37)  
*C. M. Tremaine*, New York City (1932-37)  
*Alice Keith*, New York City (1933-38)  
*Max T. Krone*, Indianapolis, Ind. (1933-38)  
*Oshourne McConathy*, Glen Ridge, N. J. (1933-38)  
*Edward B. Birge*, Bloomington, Ind. (1934-39)  
*Grace Van Dyke More*, Greensboro, N. C. (1934-39)  
*Anne E. Pierce*, Iowa City, Ia. (1934-39)  
*Frank A. Beach*, Emporia, Kan. (1935-40)  
*Jacob A. Evanson*, Cleveland, Ohio (1935-40)  
*James Mursell*, Appleton, Wis. (1935-40)

The following are retiring from the Executive Committee: Russell V. Morgan, Karl W. Gehrken, Fowler Smith. (Note: By constitutional provision Mr. Butterfield as retiring President automatically becomes First Vice-President for a two-year term.) Retiring from the Board of Directors: John C. Kendel, Denver, Colo.; from the Research Council: Ada Bicking, George Oscar Bowen, Hollis Dann.

**Invitations** for the 1936 meeting of the Music Educators National Conference were extended from the floor at the Chicago business meeting by four cities: Denver, Colo.; Kansas City, Mo.; New York City and St. Louis, Mo. Additional invitations have since been presented by representatives of New Orleans, La., and Philadelphia, Pa. Responsibility for choosing the convention city is vested in the Executive Committee. Many factors are involved in the choice, not the least of which are the opinions and preferences of Conference members. President Herman F. Smith invites a free expression on the part of the Conference membership for the guidance of the Executive Committee, which will give consideration to all invitations at the fall business meeting.

**Appreciation.** By vote of the Executive Committee an expression of appreciation was extended to the Convention Committee during one of the general sessions, with retiring Second Vice-President Fowler Smith of Detroit as spokesman. Mr. Smith explained that the entire responsibility for managing and financing the convention had been delegated to this committee, which represented a rather extraordinary example of organization cooperation. The response of the great audience evidenced emphatically that Mr. Smith voiced the thoughts of all members present in his earnest words of gratitude for all that had been done by the committee under the able leadership of General Chairman Wm. J. Bogan, and Executive Chair-

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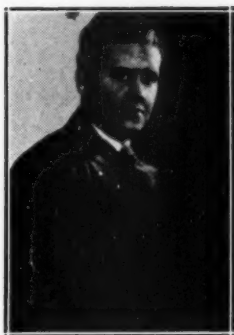
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man Hobart M. Sommers, "whose genius for organization made possible an achievement in these trying times which speaks volumes for the loyalty and spirit of the music educators in the Chicago area. This collective group—the chairmen of the sub-committees and every member who served on those committees—have earned our sincere appreciation. They have been perfect hosts. They have established good will. They have done everything possible for our comfort and well being, and we will leave the Conference with unbounded respect for the professional achievement, as well as the warm human values to be found in Chicago."

To Superintendent Bogan special tribute was paid, not only for the active part he took in promoting the meeting, but for the contribution he made, in constant attendance during the sessions, by "his genial personality, his philosophy, and his sincere support of music as an important part of a broad educational program which he advocates."

**Sectional Conference Calendar.** The Sectional Conference Presidents at their meeting in Chicago tentatively agreed upon the following schedule for the 1935 meetings:

**Eastern:** Pittsburgh, Pa., March 13, 14, 15 (Wed., Thurs., Fri.).

**North Central:** Indianapolis, Ind., March 17, 18, 19, 20, 21, 22 (Sun., Mon., Tues., Wed., Thurs., Fri.).

**Southern:** March 27, 28, 29, 30 (Wed., Thurs., Fri., Sat.).

**Southwestern:** Springfield, Mo., April 3, 4, 5 (Wed., Thurs., Fri.).

**California-Western:** Pasadena, Calif., April 14, 15, 16, 17 (Sun., Mon., Tues., Wed.).

**Northwest:** Boise, Idaho, April 21, 22, 23, 24 (Sun., Mon., Tues., Wed.).

**N.E.A. Music Section.** Upon recommendation of the Committee on Contacts and Relations, Osbourne McConathy, Chairman, the Executive Committee at its Chicago meeting voted unanimously "to suggest to the officers of the National Education Association that it would be desirable to re-establish a section meeting devoted to music at the N.E.A. convention . . . and in the event such a section is re-established, the officers of the Music Educators National Conference offer their services in the direction of suggesting a chairman, for the formulation of a program, or in any other way in which they may be helpful." Petitions supporting the above action were circulated during the convention. Nearly one thousand active members of the Conference signed their names to the statement which reads as follows:

We, the undersigned members of the Music Supervisors National Conference, believing that music, as a vital phase of education and life, should be an integral part of organized educational work, hereby petition you to re-establish music as a section or department in the National Education Association.

Formal notice of this action and the signed petitions were duly forwarded to Secretary J. W. Crabtree of the National Education Association. In the meantime, pending decision regarding the re-establishment of a music section, the N.E.A. officers are cooperating with Chairman McConathy in arranging for a meeting at the Washington convention (July 5) as announced elsewhere in this issue.

*C. V. Buttelman*

Executive Secretary

64 East Jackson Blvd., Chicago, Ill.



